1991

Creative Drama as an Instructional Strategy in Adult Christian Education

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CREATIVE DRAMA AS AN INSTRUCTIONAL STRATEGY IN ADULT CHRISTIAN EDUCATION

by

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A dissertation submitted in partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION
in
EDUCATIONAL LEADERSHIP:
POSTSECONDARY EDUCATION

Portland State University

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AN ABSTRACT OF THE DISSERTATION OF Darlene Richards Graves for the Doctor of Education in Educational Leadership: Postsecondary Education presented August 19,1991.

Title: Creative Drama as an Instructional Strategy In Adult Christian Education.

APPROVED BY THE MEMBERS OF THE DISSERTATION COMMITTEE:

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This study reviews the tenents of adult learning, Christian education, and creative drama and presents the observation that there are parallel objectives in each of these three major areas. Noting that creative drama is rarely used in adult Christian education, which is primarily cognitive-based and lecture-discussion oriented, the study proposes the application of creative drama strategies to provide an alternative experiential learning process and therefore create a

drama strategies to provide an alternative experiential learning process and therefore create a balance of focus between cognitive, affective, reflective and active learning styles in adult Christian education. It also suggests that through the application of creative drama strategies teachers may more effectively realize the intentions of Christian education: to nurture sensitively aware individuals who are continually growing in faith and empathic love for others.

Extant theoretical writings about the practice of creative drama and also literature dealing with the principles and intentions of adult Christian education are reviewed for this study. In the process of surveying current theory and practice in adult evangelical Christian education, the study elaborates on its two basic concerns: adult learning and Christian education. The study discloses a discernible gap between theory and practice through which creative strategies in adult evangelical Christian education have fallen. The study advances the conclusion that this gap may be addressed by application of the creative drama process. Creative drama is presented as one viable means of refreshing individual adult creativity and adult group creativity in Christian education and as an additional way through which to nurture empathic awareness and personal spiritual growth. The underlying assumption is that creative drama is a powerful, often neglected, tool by which adult evangelical Christian education groups may be stimulated to more effective learning and growth.

Creative drama, adult learning, and Christian education converge in this study to present an advantageous educational angle. Creative drama is an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences. Built on the human impulse and ability to act out perceptions of the world in order to understand it, creative drama requires both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure. The strategy clearly interfaces with current findings in adult learning which represent the effective teacher as a facilitator who seeks

to guide the adult learner toward more enhanced self-direction and growth rather than primarily as a disseminator of information who seeks to lead the learner into gaining more knowledge.

Adult development findings reveal that adults learn best when their needs and interests are considered, their backgrounds, skills and knowledge are recognized as key resources, and they engage in active problem-solving. Likewise, creative drama draws its framework and impetus from similar concerns of the participants, using their interests and resources as the basis for enactment. In another venue, the intention of evangelical Christian education is to nurture believers toward higher levels of faith development, enhanced integrity in moral behavior, and clear exhibition of genuine love and service toward others. In a similar vein, creative drama also seeks personal growth and moral development through empathic awareness in enactment. Hence, the potential for achieving the ideal outcomes in the fields of adult education, and specifically adult Christian education, is more realizable with the application of the creative drama process to adult Christian education.

In the course of literature review and the establishment of a rationale for considering the integration of the creative drama process as an instructional strategy in adult evangelical Christian education, additional ancillary, yet significant, aspects of personal and group growth and awareness are considered as part of the affective learning process and therefore discussed in terms of their applications to the proposal. These aspects include: major learning styles, the experiential learning cycle, adult development, group dynamics, moral education, creativity development, play and the dramatizing impulse, imagination, metaphor, and empathic awareness and sensitivity. Each is considered as an important link in the connection of the creative drama process to adult evangelical Christian education.

The study then lays out potential guidelines for the application of the creative drama process as an instructional strategy in adult Christian education. The potential benefits of creative

drama are considered in the processes of determining educational objectives and setting up instructional guidelines for the adult student in the Christian education context. The guidelines include: considerations for effective adult motivation, establishment of positive physical and emotional atmosphere for creative experiential learning, and the sequential process for creative role-playing from warm-up, through enactment, to final evaluation. Suggested specific applications of creative drama in Christian education are presented with extensive sample lesson plans, including the rationale and implementation of guidelines for each step.

The study concludes with suggested future research and training to achieve the potential of inculcating creative drama techniques in an adult evangelical Christian education context on a more systematic basis and over a broader scope of application. Recommendations are made for future publications and presentations in order to raise awareness of the need and potential effectiveness of more creative and experiential strategies in adult Christian education as well as to train for better teaching and leadership in those areas.

DEDICATION

For over 27 years, my husband and colleague, Michael Graves, has been my closest friend, counselor and advocate. Through his selfless love, prodigious patience and winsome prodding, I am ever challenged to continuous growth with him in our shared and mutually-connected roles as parents, ministers, teachers, performers, directors and writers. Plato said, "What is honored in a country is cultivated there." Michael's abiding and manifest faith in even my slightest capabilities has often nurtured the confidence I needed to persevere in any number of personal, professional, artistic and academic facets of my life. He was there long years before the conception of this research project, during the tender awakenings of early awareness. He steadfastly remained an encouraging friend and advisor through each phase of its development. I lovingly dedicate the fruit of this labor to him.

ACKNOWLEDGMENTS

The conceptualization, proposal, research, writing and editing of this dissertation spanned more than a decade in the life of this writer. The vision and practice of using creative drama strategies in adult Christian education began during the process of teaching communication classes at four Christian colleges and developed further through the designing and directing of numerous conference workshops and retreats. My many students have been the primary instigators of my continuing growth and development as a teacher/director and writer. Their willing participation and insightful feedback have been invaluable in the coming to fruition and fine-tuning of these principles, guidelines and exercises.

I especially extend profound love and appreciation to my husband, Michael, my daughter, Monica, and my son, Aaron who all allowed for extra mental and physical space, releasing me from manifold responsibilities throughout a four-year saga of writing and revising. I cherish the support of my mother, Margaret Roessner, who has always been a pillar of faith and perseverance, but who claimed double duty in perpetual intercession and encouragement during this time and my sister, Linda Montgomery, who continually conveyed emotional support over 6,000 miles of earth and sea.

I fondly acknowledge the professional guidance and concerted effort of my committee members-- particularly Drs. Kinnick and Robertson--to maintain a standard of excellence as an intellectual guide and stimulus for my research and writing, and Dr. Mills who cheerfully went miles out of his way to challenge and support my work for the Christian community.

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CHAPTER I

PROPOSAL FOR THE DISSERTATION

The problems facing western culture in the next century are immense. Traditionally, the Christian church has endeavored to help people solve personal and societal problems through the thrust of its educational ventures. There is no question that in the future, the Christian church will continue its educational programs and aim them at constellations of new problems facing twenty-first century humans. The real question in this writer's mind is whether the Christian church will discover educational methods adequate to accomplish this task. That is the overriding concern of this dissertation.

Preparation for this study began in serious speculations about the application of creative drama techniques to the venerable venue of adult Christian education. Accordingly, this dissertation takes shape along the following lines. The study reviews extant theoretical writings about the practice of creative drama and also reviews literature dealing with the principles and intentions of adult Christian education. In the process of reviewing current theory and practice in adult Christian education, the study elaborates on its two basic components: adult learning, as presented in the guidelines of the specialized study of andragogy (helping adults learn), and the practice of Christian education as it interfaces with the needs and expectations of adults in evangelical Christian church related contexts. The study discloses a discernible gap between theory and practice through which creative strategies in adult Christian education have fallen. The study advances to the conclusion that this gap may be stitched together with the threads of creative dramatic exercises. Creative drama is presented as one viable means of refreshing individual adult creativity and adult group creativity in adult Christian education and as an additional way through which to nurture empathic awareness and personal spiritual growth. The

underlying assumption is that creative drama is a powerful, yet often neglected, tool by which adult Christian education groups may be stimulated to more effective learning and growth.

STATEMENT OF THE PROBLEM

The study focuses on the process of learning as experienced by adults in Christian education contexts. It proposes the application of techniques discovered in the vehicle of creative drama to adult Christian education as an alternative to methods of teaching and learning currently practiced in adult Christian education groups. The problem addressed, simply put, is that the majority of adult Christian education classes are still being taught in the traditional lecture/discussion mode teachers and students have experienced for the better part of this century. This style of education does not take into consideration the recent research findings in the fields of adult education, the area of learning styles, and the research topics of creativity and experiential learning, findings which, taken together, tend to emphasize the need for increased individual and creative participation on the part of the adult students in the learning process.

The study will also argue that creative drama may be a natural link to the participatory tendency of recent educational research in adult learning. The dissertation argues generally for more creative and participatory learning experiences within the context of adult Christian education, but it specifically presents the resource of creative drama, and particularly the metaphorical learning that is encouraged through creative drama exercises, as a viable tool for educators in adult Christian education contexts. The study employs the inherently metaphorical vehicles of imaginative play, creativity, and role-taking as a foundational framework upon which to develop lessons and exercises to provoke personal awareness, to stimulate and enhance insightful participation in groups, and consequently to impact the individual's religious education experience.

SIGNIFICANCE OF THE PROBLEM

The goal of enhancing adult religious education is a credible endeavor on several counts. A 1985 survey sponsored by the National Center for Education Statistics noted that the total number of persons served by traditional educational institutions in 1984 was around 80.4 million. In contrast, 151.5 million (almost twice as many) people may receive training through non-school organizations each year. The two largest providers of non-school education are religious institutions (with 33 million individuals served) and employers. Business and industry are estimated to train 30 million, followed by 900,000 trained by federal and state governments respectively. It is surprising to realize that religious education slips away with a significant slice of the institutional learning pie. Religious institutions and religious educators are not a small minority with little significance. They merit our attention if only for their numbers. The special audience for the study of this dissertation is comprised of the educators and the adults they teach in the context of religious education.

This study is also significant because the field of creative drama itself--although largely ignored by religious educators--has become a significant part of informal, experiential education and has attained a degree of status in formal educational ventures. "Formal" or "traditional" drama, with which most people who attend live theatre are acquainted, stands in juxtaposition with "informal drama" or "creative drama," which is undertaken for the benefit of the participants and does not particularly cater to an audience. "Formal drama" focuses on the analysis and criticism of selected dramatic literature and the production of that scripted literature for live audiences. Formal drama is an extremely complex institution of the arts which has been around since before the ancient Greeks and Romans. The study of and participation in this formal and more traditional drama has exerted long-term and long-reaching impact on curriculum and instruction, particularly in the academic fields of speech, English, and literature. Formal drama will undoubtedly remain a crucial part of the arts and literature curriculum for some time to

come. Furthermore, in addition to academic applications of formal drama, the populace encounters aspects of professional theatre (formal drama) on a daily basis in filmed dramas seen in movie theatres, on television and on video. They see or hear about formal drama performed on stage in high schools, community theatres and professional theatres, including the infamous Broadway and Hollywood scenes. If the general populace has not had the opportunity of viewing live theatre productions, it is almost unlikely that they have missed witnessing formal scripted drama in a sit-com (situation comedy), soap opera (televised commercial serial drama) or televised film. Many Americans can hardly avoid encountering the prevalence of information concerning the fantasies and foibles surrounding the lives of professional actors in formal drama. Indeed, their notoriety and exploitation is as prevalent as that of politicians and athletes.

But informal drama, to which creative drama is connected, is vastly removed from the world of formal drama and its practitioners as described above. In contrast, informal drama is also less officially recognized as an academic curriculum subject. When it is employed, informal, creative drama is usually applied as a *style of teaching* a vast array of subjects through participatory, creative group playmaking. Rather than as an end in itself, informal creative drama is basically the process of learning to take on specific roles and norms within a controlled context and is designed and primarily utilized for the socialization of the participants; unlike its close cousin, formal drama, which is focused on an audience as the recipient of an end-product. Because of its derivation from play and its obvious impact on personality development, the bulk of the literature in the area of informal drama relegates creative drama techniques to elementary education. Indeed, in many institutions and publications, the term "creative drama" is even synonymous with "child drama," splashing only occasionally into use within literature and history classes in middle school and some additional areas in secondary education including roleplaying in family life education and within the contexts of education on drug abuse. Aspects of creative drama may be found in other areas of informal and imaginative play such as improvisation, theatre games, dramatic simulations and role-playing. One may find applications of these expressive tools

scattered throughout the fields of business, counseling, rehabilitation and human resource management.

The history of the development of creative drama in formal education is rather recent. During almost four hundred years of drama as a subject in education, the focus was primarily on the study and performance of plays as literature. The observation was that the students who took part in the performance of the plays learned "to speak well and to express emotion becomingly; to be expressive yet restrained; to subordinate the individual to the whole; to play the game; to be resourceful and self possessed and mitigate personal disabilities" (quoted in Robinson, 142). This statement, originally published in 1919 by the English Board of Education, included the additional remark that it could "hardly be suggested that these are negligible accomplishments."

The influence of drama spread throughout the school systems so that by the late 1930's it was noted that play-acting had become a normal feature of thousands of British schools and was recognized for its value in cultural exercise. Drama remained primarily an exercise for the training of speech and practical work on plays throughout the decades of the 1930's and 1940's. During this time, the developing field of child psychology was beginning to give a new focus to the value of imaginative play and learning through active experience. As Ken Robinson noted regarding the influential Hadow Report on the primary school curriculum: "[It] had pronounced that the work there should be thought of in terms of activity and experience rather than of knowledge to be acquired and facts to be stored. The feeling was that, if the psychologists were right, the key to education was the experience, curiosity and the awakening powers and interest of the children themselves" (Robinson, 143).

In 1947 Peter Slade was appointed as Chairman of the Educational Drama Association. He opened the Experimental Drama Centre in London and began to develop a view of drama based on many years of work with children and adults. He published his views in Child Drama (1954), and thus set the teaching of drama on a new course, away from formal theatre. It was his view that child drama (creative drama) was an art form in and of itself that grows from a natural source

within children learning through play. In this context the teacher simply becomes the facilitator who provides the right conditions for the child to explore. Slade thought that drama is not a subject or a method of teaching, but that "it is the great activity, it never ceases where there is life; it is eternally bound up with mental health . It is the Art of Living" (25).

In a significant 1969 conference on Drama and Theatre in Education held at Clifton College and partially sponsored by the Bristol Education Authority, Gavin Bolton, Dorothy Heathcote and John Hodgson were among a plethora of educators and leaders consistently exploring the uses and affects of creative drama in England's educational institutions. Three days of group meetings, discussions and the presentation of formal papers led to a comprehensive text edited by Nigel Dodd and Winifred Hickson, entitled Drama and Theatre in Education. A number of points on the role of drama were generally accepted at the conference and recorded in the text:

> The lack of any drama, especially improvisation, or free discussion in the school curriculum was often demonstrated by inarticulate fifth and sixth formers. By implication the value of drama and related activities was shown.
>
> Disturbed children and those with bad behaviour patterns can often be helped by drama work--perhaps because problems can be actively worked out in drama, perhaps because the relationship required between pupil and teacher to produce good drama is itself therapeutic.
>
> Drama of adolescents was frequently a projection into adult life, with frequent knocks at authority figures, especially in schools with poor social environments. It was felt that not only could pupils work out aggressive feelings in this way, but the teacher could use the opportunity to help children understand the other side of the coin and gain insight into unfamiliar aspects of society. (116)

In 1974 Richard Courtney wrote a now recognized major text to examine the intellectual background of drama in education. His book, Play, Drama and Thought, is widely used as a textbook and as a reference work for universities and colleges of education particularly in the areas of developmental drama, drama in education, and creative dramatics. In his text, Courtney recognized that in British schools, most of the time of the 5 to 7 year-olds was spent in play, and many of the 7 to 11 year-olds had special periods for dramatic play and other periods for the dramatic method. He also pointed out that on the secondary level "there were few specialist drama

teachers in 1948 but in 1966 there was a whole host of schools with special periods of Drama on the timetable" (45). He went on to note regarding the situation in the United States of America that younger children were allotted more free dramatic play, but that this was sharply curtailed as they entered the Junior High School. In terms of teaching training in creative drama, Courtney noted that "in 1955, there were 92 colleges offering complete courses in creative dramatics in the United States, as well as many other courses where the subject was in taught part. In 1964 one fourth of all English Colleges of Education were offering Drama as a main subject" (45).

In America, the history of the evolution of creative drama is somewhat different. In the early 1920's Winifred Ward began exploring the outcomes and benefits of using improvised drama with children to assist them in creating their own plays. Her work was centered primarily at Northwestern University where she published her first book in 1930, Creative Dramatics. Her long career in the field influenced numerous teachers and educational organizations across the nation. In 1944 she formed a committee of teachers who were using creative drama techniques and eventually established the Children's Theatre Association of America, a subgroup of the national American Theatre Association. Currently, that organization has come to be known as the American Alliance for Theatre and Education and holds both regional and national annual conferences and workshops. Other key leaders in the development of creative drama in American education include Nellie McCaslin, Ruth Heinig, Dewey Chambers, Milton Polsky, Helane Rosenberg, Geraldine Brain Siks, Viola Spolin, and Rosilyn Wilder. Pamela Barrager and Isabel Burger are noted for their applications of creative drama to religious education for children.

Various surveys of college curricula developments indicate that courses in creative drama began appearing in the United States around the middle of the century. Judith Kase-Polisini notes that "In 1955, 162 colleges and universities offered at least a partial course in creative drama, introducing approximately 2,000 teachers each year to the use of the method" (4). However, "by 1982, 321 colleges and universities offered some training in creative drama. There were six comprehensive undergraduate training programs offering child drama specialist

training in American universities in 1975. By 1982, 33 institutions offered graduate programs with an emphasis on child drama" (4).

The present writer made a limited recent survey (1990) of significant accredited graduate and undergraduate college catalogs that revealed at least 76 colleges and universities in the United States, Canada and Great Britain that currently have either full programs in creative drama or drama in education or concentrations in those areas within larger programs. While the strides this new field of education has made appear significant for so short a period, given the score of colleges and universities now in existence, the percentage of those offering educational training programs in creative drama is now rather minimal in comparison with programs offered in other more traditional academic fields, such as Communication, Psychology, Science and Mathematics. Whereas some courses of study will be found in almost all traditional college majors and minors, even within schools of theatre and colleges of education creative drama is found only in a minority of those offerings within institutions of higher education in the United States.

Creative drama--the focus of this study--is now a term and a practice well recognized and implemented across Great Britain, New Zealand and parts of Canada in formal child education. Creative drama and its related field of children's theatre is a discipline that now has its own scholarly journals along with regional and national conferences in the fore-mentioned countries as well as in the United States. However, even with this significant growth of the field, only spasmodically and within select school districts, grade levels, and subjects is creative drama experienced by students in American public education. Some creative teachers venture out on their own to utilize the tool sporadically during weekly curriculums if they have somehow encountered its use serendipitously in their undergraduate studies or at a conference workshop. Unlike the case in England, the equipping of teachers in the use of creative drama in the classroom is the exception rather than the rule in teacher training programs in America. While a few universities offer majors or minors in Creative Drama or Theatre in Education (TIE) to their undergraduates and even fewer to their graduate degree programs, there is not a wide usage of the tool across the

curriculum of the public school in America. Theatre in Education programs, somewhat different from creative drama programs, focus on the training of educators who will be teaching drama and theatre courses in secondary education as a vehicle for literature study and the performing arts. Other TIE programs focus on the use of actors in productions of specific themes and concepts . These teams of performers go into children's educational settings to use the theatrical play as a didactic tool of education, similar to the use of other forms of literature to stimulate awareness and consequent discussion to teach a specific concept. These productions are not primarily participatory theatre in terms of the kind of participatory theatre that happens in the improvisational format of the creative drama. The TIE programs may be more prevalent in formal education because they appear to be more manageable and measurable to the constituents in that they focus primarily on a performed play on a selected theme as a presentational device to serve academic or social content to an audience of learners. In some cases it may be like watching a film on the issue, except that now the children may question and interact with the performers regarding the presented issues. Creative drama programs, on the other hand, focus on the process of improvised drama as useful for the education, development, and growth of the individual who participates in the performance and of the group which interacts with him rather than on the end-product of a rehearsed play for the benefit of an audience.

Currently, the status of informal drama in schools varies considerably. In some schools, particularly in England, drama is often a significant part of the curriculum for all students. In other schools and in a larger percentage here in the United States, informal drama exists primarily for the younger children, and sometimes for those considered academically struggling it is used as a motivational tool. In many cases it is used as an adjunct to a lesson or similar to the end-of-the-day games to fill in the extra time. Performance through creative drama for some students may produce a pleasing lack of self-consciousness and an enhanced ability to work within a group by furthering the development of better listening skills and interpersonal sensitivity.

Outside of the realm of formal education, practitioners and educators report that creative drama and role-playing have been utilized in management training and other people-service-oriented contexts (Jennings, Courtney, Landy, Hodgson and Richards, Heathcote, Brookfield, Polsky, Daly et al. and others). Simulation games and role-playing are forms of creative drama which have been used as a means by which the trainees explore their present and potential behavior in necessary interpersonal encounters of their occupations. In the role-playing and simulation exercises of these programs theories are often tested, mock conferences held, ideas argued, and problems solved regarding hypothetical situations in a relatively risk-reduced environment of mutual exploration and discovery. Essentially, the learners are "trying out" the behavior ahead of time, providing a kind of experiential training through live and improvised "lab testing" of personal interaction. Although the creative drama exercises are "games" as such, they are developed within the form of a very life-like situation. Real life situations, confrontations and crises are explored and real life experiences and actual know-how are applied to the performances within the simulated contexts.

Eric Prince makes a succinct application of the dramatic arts to facing the question of what it means to be a better human being when he notes it is not without impact that the worlds of psychology and psychotherapy have made such extensive use of the elements of drama, the techniques of role-play, improvisation and spontaneous acting-out. "Drama, by its essential practical nature, its collaborative mode of encounter, provides the most potent teaching method for rooting ourselves and our pupils in the business of such a question" (71).

In sum, this dissertation proposes that the application of creative drama to adult Christian education has merit because it involves the linking of a significant set of teaching and learning techniques derived from a recognized field to a significant venue--the evangelical Christian church--in an educational venture that every week routinely affects the lives of millions of Americans.

AUDIENCE FOR THE DISSERTATION

The particular audience for this dissertation is the potential facilitator of creative drama in adult Christian education. A generic description of the individuals who most often fill the roles of teachers for adult Christian education classes would first note that most of them are from the lay volunteer pool. The following notions of this group of individuals have been gleaned from dozens of interviews with professional leaders in the fields of church growth, Christian education, and pastoral leadership as the writer has met formally and informally with them throughout the past two decades at conferences and churches. This writer has also engaged in a number of collegial discussions with professors of church ministries and biblical studies at colleges, seminaries and graduate schools. This information has also been accrued through personal observation and experience with the evangelical Christian church over a period of 35 years, including 18 years of touring to hundreds of churches across the United States, Hawaii and Great Britain in the capacity of drama ministry director, as well as through the reading and perusing of books on Christian education by such authors as DeBoy, Foltz, LeBar, Peterson, Stubblefield, Vogel, Wilbert and Tighe, among numerous others.

Most Christian churches have a paid pastorate, usually one or two individuals who are salaried by the congregation to be the official clergy who minister to various needs of the people and functions of the institution. The primary expected functions of the paid clergy include delivering congregational sermons, messages and religious directives, providing individual and group pastoral counseling, performing religious rites such as marriages, baptisms and funerals, serving as liaison between the church and the community and the church and its overseeing denominational board, maintaining a positive public service image and a moral personal life model and advising other paid and volunteer leaders of the church.

The vast majority of Christian churches in America are small community gatherings of less than 100 regular attenders. Many of these small congregations may be able to hire only one

pastor and that individual may need to wear many hats in addition to that of preacher, including teacher, community service worker, secretary and counsellor. In addition to the paid clergy, most churches over the size of approximately 200 may also have a paid secretary and a salaried Christian education director or youth director and perhaps a part-time paid music director. The larger the church and the more capable the financial resources, the larger the paid staff will be. Many churches of more than a 500 membership are considered large churches and may employ an assistant pastor as well as a music director, education director and secretarial support. Churches exceeding the 1,000 membership mark and on upwards to what are considered mega-churches with weekly attendances ranging from 2,000 to 20,000, by necessity become mini-cities and meet the needs of their populaces with extensive group programs, numerous cultural events, educational and counseling capacities and community impact. The full-time paid personnel in these organizations might reflect the networking of a small college, but not to the extent of the student-teacher ratio expected when professional teachers are employed and students are paying tuition. Nevertheless, the very large churches may require dozens of committed and professionally-trained paid individuals to maintain a knowledgeable organizational standard on the upper levels as well as a plethora of volunteers on all other levels.

Most of the regular and occasional teachers and group leaders even in the very large Christian churches come from the lay volunteer resources of the congregation. With the exceptions of the paid clergy and professional Christian education directors: those who teach adults and children in regular Sunday school classes and small discipleship groups, bible study groups and support group gatherings are volunteers. Quite often, the larger the regular congregation of the church, usually those exceeding 500, the pool of volunteer teachers may consist primarily of individuals with recognized leadership skills and many from professional occupations. These are quite often high energy, service-oriented people with concerns for the church and the faith development of individual groups of people: children, teens, and adults in specific age and need categories. Many of the teachers of the adult Christian education classes are

employed vocationally otherwise and have not had formal teacher education training but rely on their personal experiences in leadership and their propensity toward more effective communication skills than the majority might have acquired or come by naturally.

The individuals to whom this dissertation is directed are most likely to have taught several sessions of adult Christian education classes previously. They will have either followed a designated curriculum guide that was sent out by the denomination of the church to insure uniformity in certain biblical and doctrinal teachings, or they might have followed a specific book or theme for study which was selected either by themselves and then offered as a class topic for a term to adults who wished to join, or which was selected by group consensus as a resource for study through identified interests or needs of the group. The teacher may be a selected leader of a certain type of group for adults sponsored by the church. These groups may have formed out of shared interests and needs, ranging from a study of the book of Revelation to parents in pain over teen rebellion.

The teachers or leaders of these groups may have received specific guidelines or instructional training in adult or Christian educational strategies from a Christian education director or they may be winging it alone, with only the selected text as a basis of organization for the content and the process of getting through it. The vast majority of volunteer lay leaders in Adult Christian education receive little or no instructional training for the task they have offered to accomplish. Some will benefit from regular meetings for fellowship and support where all the teachers are gathered together in recognition of their service and from occasional meetings for in-service training in some of the larger churches. Most of the teachers of adult Christian education classes, however, experience an autonomy and freedom which is undergirded by an overall appreciation that they are already giving of their time and energy and an attitude that one can expect only so much of volunteers, so one should not ask or demand too much.

Many of the teachers of adult Christian education groups and classes feel a strong sense of commitment to their tasks and sacrifice their own time to fulfill their roles adequately.

Others may continue to function in their roles of educators because they feel coerced either by their own drives toward ministry, their need to fill leadership roles, or by outside forces (pastors, Christian education directors, spouses) who persist in asking them to fill the needed positions. Some of the individuals who fill the roles of volunteer teachers in adult Christian education remain delighted over all aspects of their opportunity to serve in this special way. Some of the teachers feel called to fill these roles in education in terms of their commitment to the topics or the people they intend to teach, but they feel inadequate or ill-trained to do the job well. Others of the volunteer teachers in the church have lost sight of their initial vision and perhaps through overwork and extending their service to others too broadly, are facing inner turmoil and potential burn-out.

This dissertation then is presented to all current and future teachers of adult groups in the evangelical Christian church as an alternative option to enliven their instructional strategies for communicating about issues for which they have deep concern. Many of these teachers have found themselves teaching a group of their peers whom they admire and care for and yet about whom they may know very little. Few of the volunteer educators will have had background study in adult learning and development. Few will even have had guidance or training in group leadership skills or in faith development concerns. Most of them will teach their classes the way they have been taught previously in classes they have sat in at church and at school. The vast majority of them will study each week to present a well-substantiated lesson or lecture on a given topic. Many will read their materials and plan discussion topics to motivate the class toward dealing with the materials. Some will run their classes in a team-teaching mode and therefore will have discussed options of instruction with their partner. Those who lead support groups will try to make themselves more aware of the issues of concern for their groups so that they can more effectively lead discussions on those topics. Some will read support material and attend seminars on the subjects they are dealing with in their groups. The creative drama guidelines offered here in this work are intended for those teachers and leaders of adult groups in the evangelical

Christian church to consider as a creative option for stimulating a unique form of participatory and experiential learning in a class which may have been primarily non-participatory to this point.

PURPOSE OF THE PROJECT

The study is intended to fill a perceived gap between adult educational knowledge and practice in the specific context of adult Christian education. Preparation of this dissertation included an extensive ERIC search employing the following descriptors: "creativity," "creative activity," "creative dramatics," "informal drama," "spontaneous drama," "creative worship," "learning styles," "innovative teaching," "creative teaching," "play," "games," "metaphoric learning," "educational games," "improvisation," "experiential learning," "participatory learning," "simulations," "role-playing," and "empathic training." These terms were interfaced with "adult development," "adult education," "religious education," "Christian education," and "adult religious education." The search revealed sparse crossing of the above descriptors. Another search of more than 500 dissertation abstracts from 1968 to 1990 with similar descriptors also yielded little application of creative drama to adult religious education. While there were several empirical studies of adult religious contexts such as Christian colleges, seminaries, and parishes and the use of creative educational modes such as simulations in those contexts, there were no outstanding studies that had employed a curriculum or strategy of creative drama in the adult Christian education context. Catalogue searches of books in print and journals with similar descriptors, likewise yielded little in the combinations of these fields.

The search revealed that empathic development was an area of discussion and an educational foundation prevalent in the fields of counselor and nurse training, but rarely in adult religious education. It also revealed that other isolated programs of creative dramatics, when not used with children, appeared to be relegated to contexts of psychological and physiological therapy,

ESL education, and otherwise directed to specialized audiences such as senior citizens, immigrants and purposely institutionalized individuals. There were indications that common strategies in theatre arts, including simulations and role playing, were being used by some practitioners working with a variety of special populations in learning environments, including: interpersonal business relationships, family counseling, group therapy, police training, conflict resolution in the community, museum education, inner-city relations, inter-cultural blends, work with the disabled, and in the arenas of drug rehabilitation and abuse therapy. While there is not a plethora of information or guidance in any one of these areas (except perhaps drama therapy), it is evident that individuals in various pockets of involvement and influence in societal structures across the country have discovered the value of creative drama as a tool in helping others (Courtney and Schattner, Jennings, Landy, Heathcote and others). Their findings, however, are not explicitly organized except in the case of the fields of drama therapy and psychodrama. There still remains a significant gap in the application of creative drama techniques as preludes to readiness for role participation and consequent socialization, interpersonal development, and metaphorical understanding to the adult Christian education context.

Christian education is based on the premise that individuals and groups should be moving toward internal and external positive change. This movement and growth is suspected to be a lifelong process and does not stop with the chronological maturation of the student. Allan Jahsmann, executive editor of the Board of Parish Education of the Missouri Synod of the Lutheran Church, in a published article presents the tenant of religious education as set forth by the governing board of the Lutheran denomination. Included in the theological assumptions are some basic premises concerning the function of the gathered group of believers, the "Body of Christ," the Christian Church, a concept which crosses denominational lines:

> A fundamental truth regarding the church is that teaching is an essential function of the church. This teaching consists not merely in transmission of information but especially in relationships and in the fostering of the doing of God's Word. As God's people study and learn the Word of the Scriptures, declare their faith to one another, and apply the Gospel to their present life and world, Christian education is in process. This means that when a local congregation calls

> itself a church, it has assumed the responsibility to teach, educate, feed, or nurture its members, the people of God. This obligation of a congregation to help its members grow toward maturity in Christ extends to all the members at every age. And any group in the church must see itself as a living, healing, and nurturing part of Christ's body, also when it is engaged in other than formal study activities. (Park, 261)

Jahsmann further emphasizes the need of the church to educate in such a way that individuals are brought into a nurturing relationship with the entire "body of believers":

> The content and power of Christian education is to reveal the need for the forgiving, accepting love of God. . . . In the light of this cardinal principle of the Christian faith, there is reason to believe happily that modern educational theory is in many respects more suited to the purposes of Christian education than authoritarian, law-oriented,formally disciplined, largely didactic verbal procedures. . . . Today the concern is for insight into a significant issue of life and openness to discovery of new aspects of truth. The personal interest and active involvement of the learner in the matter under study is valued and fostered, and a greater variety of approaches to a question or subject is likely to be used. . . Our teaching of religion in the decades ahead must become less autocratic and more democratic, less stereotyped and more open. (Park, 263)

Although Jahsmann recommends a less autocratic, more democratic form of education within the circles of religious education, a survey of numerous denominational adult education guides reveals that many of the educational structures now in place still predominantly focus on information-desseminating formats with the teacher as primary instructor. In keeping with Jahsmann's suggestions of a future Christian educational system that is more user-friendly, this dissertation proposes that creative drama techniques can be a beneficial teaching tool to help adults in Christian religious education contexts develop personal awareness and sensitivity toward the needs and individuality of others. The process of insightful discovery through creative drama may also be a tool of helping participants more deeply understand the "mysteries" of the messages in the religion they have selected to learn and live by. This is particularly feasible in light of Jahsmann's other educational principles as identified by the planning committee of the Mission: Life curriculum of the Lutheran synod. These include the following:

1. Learning depends largely on the quality of relationships.
2. The leader, teacher, communicator, and his expressions and responses are

highly important in Christian education.

3. Feeling and behavioral responses of a learner are as important as cognitive learning.

4. The arts (both their products and their activities) are powerful modes of communication.

5. For a Christian, life experiences and secular materials can be revelations of God (His presence, activity, and nature) in present, concrete forms. When used as such, they become valid content for Christian education.

6. Learning results from the process (the method and procedure) as well as the content of a lesson. (Park, 264)

In order to facilitate the "closing of the gap," the units of focus within this dissertation are organized sequentially, allowing for the development of major areas which impact other sub areas. The image is that of concentric circles, showing the impact of one area upon another in order to get to the core of the problem or intention. (See Figure 1.)

For instance, one cannot adequately consider reforms in adult religious education without looking at the broader circumferences of learning and teaching styles, how adults learn best, the basis of faith development and the purpose of the religious institutions. When considering Christian education, one must consider the basic philosophies that inform the purpose of this special education: moral and spiritual development. Likewise, when one proposes the use of creative drama to enhance the curriculum and teaching strategy and spark the potential of individual growth in adult Christian education, one must define creativity, and must explain what creative drama is, not merely define it, and elucidate its particular components which serve to benefit the educational and developmental process. Since creative drama is based on imaginative play, one must spiral even further inward to present the benefits of play and its lifelong implications for learning vicariously and metaphorically. Then one must substantiate the benefits of this type of play within the contexts of religious insight and development. One must likewise consider imagination, creativity and intuition as primary components of creative play and creative drama and as they impact the moral and religious development of individuals. All of these suggestions, albeit concentric circles of this presentation, reflect a basic style of teaching and

learning, described by the terms: "participatory" and "experiential." The values of this style of learning must therefore be addressed in order to validate the entire premise that creative drama, a form of participatory and experiential learning, may be a valuable tool for adult evangelical Christian education. Figure 1 below presents a visual display of how creative drama and Christian education each move toward the intention of empathic development.

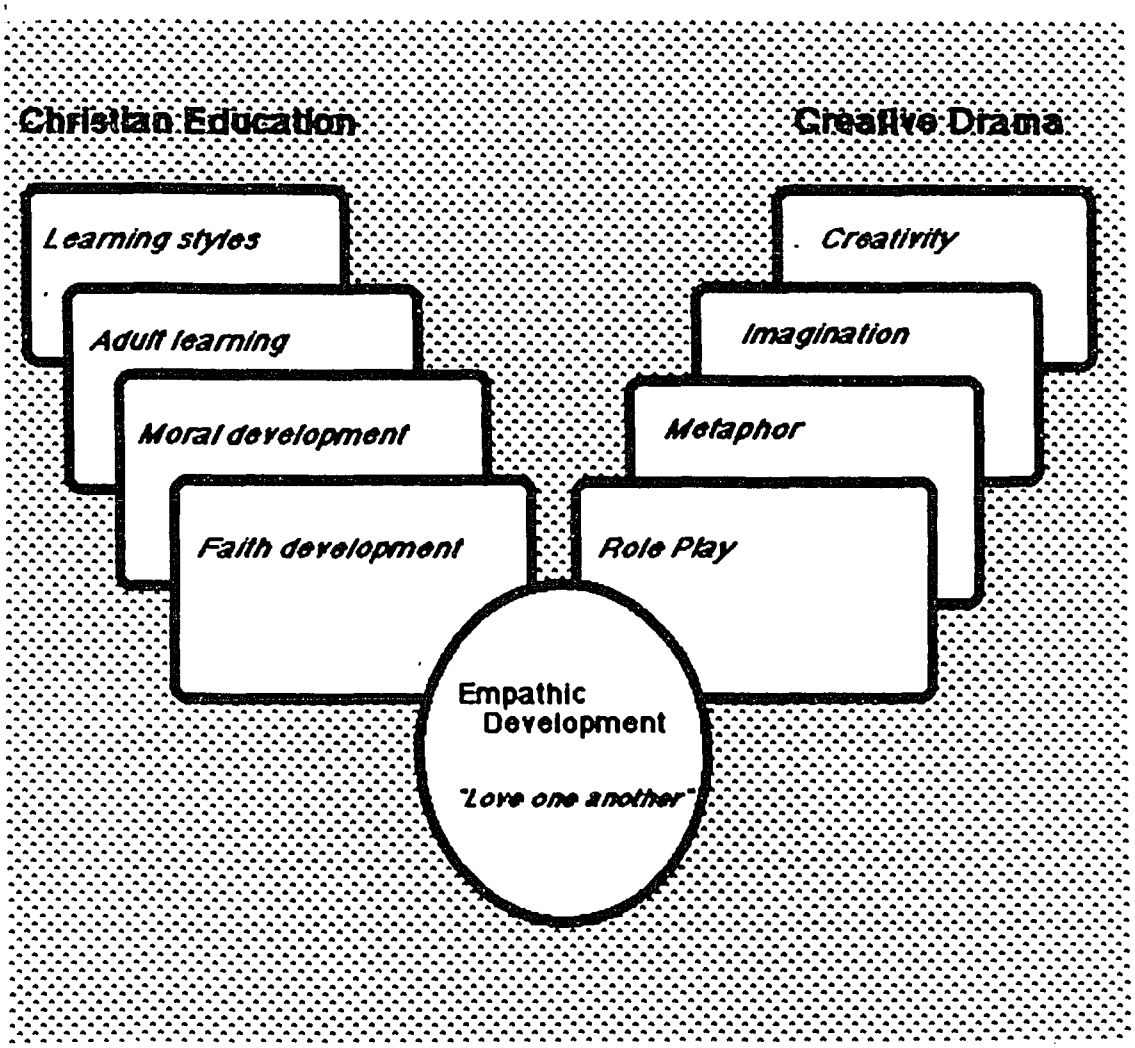

Figure 1. The intention of Christian education is toward fulfilling the biblical entreaty to love one another. A key intention of creative drama is to develop empathic awareness through improvised role play. Both move toward moral concern.

In summary, this researcher has studied the areas of adult education as presented in the guidelines of Malcolm Knowle's andragogical style of helping adults to learn. The study went further to include the general conditions of adult Christian education and how it may interface with the premises of andragogy, helping adults learn. While current adult education theory relies heavily on a basic self-directed learning style of participatory, co-journeying education, much of current adult religious education still relies on a predominantly information-presenting, rather dependent mode of education with teacher as instructor rather than facilitator. This proposal suggests that the perceived lack of participatory and experiential learning strategies in adult Christian education may be bolstered by the inculcation of creative drama techniques in the educational process to afford self-actualizing experiences and attitude-altering experiential discoveries. The general literature search with the comprehensive review of creative drama guidelines and philosophies unearthed similar philosophical bases between andragogy and creative drama in terms of valuing those strategies which encourage participatory learning, group interaction, personal evaluation, self-direction, individualized pacing, and social awareness. Since the parallels are significant, one might concede that the application of creative drama techniques to adult Christian education would be a natural blend. At this point, however, it appears that creative drama techniques actually are rarely used in the contexts of formal adult religious education. It therefore becomes the premise of this dissertation that participants in adult evangelical Christian education contexts may benefit from the use of creative drama techniques.

SCOPE OF THE PROBLEM

The problem addressed by this study specifically concerns the gap that exists in the application of creative drama techniques--techniques which have the potential to energize and effect the implications of recent findings about adult learning--to the specific venue of adult Christian education, particularly within the circle of the evangelical Christian church.

In addition, the study will restrict its purview of educational research to selected theorists and practitioners in the fields of learning theory, adult development and adult education. Certain particular foci in these areas will include aspects of adult stage needs in terms of motivation for learning. The study shall not branch out in scope to include special issues for adult learners such as gender bias or health handicaps. The average of the traditional classes for adults in the evangelical Christian church education program most often include participants ranging in age from twenty to sixty-five, with the majority in the middle segment of the chronological scope: thirty to fifty.

The specific restrictions with regard to the area of creative drama also need to be addressed. The dissertation will not concern itself with the field of drama widely construed, but will confine its purview to creative drama. Furthermore, the study will concentrate on the adaptation of certain creative drama techniques, such as dramatic simulations and role-playing, as applied to the development of individuals and groups rather than for the development of scripts (in formal drama theatre classes, improvisational drama is often used as a vehicle for the actors to further develop their characters in the play and for the playwrights to develop additional scripted material out of the actors' spontaneous dramatic interaction). This study will also limit its focus to those exercises and applications as are feasible in traditional adult evangelical Christian education classes. It shall not deal with those aspects of extreme mental or emotional need such as application of psycho-drama techniques or interactive counseling might serve.

On occasion, public school teachers may use creative drama techniques to develop an original theatrical production by having the students improvise dialogue and then write a script from the discoveries they made during the enactment. In most cases, however, creative drama techniques are often integrated into classroom settings by the teacher who decides to use them as an alternative option to enhance a lesson of current focus or to solve interpersonal conflicts through role-playing. Informal drama, or creative drama (the term employed in this dissertation) employs a variety of theatre games as "warm ups" for the participants to reduce tension and get in

touch with their senses in order to more freely and naturally develop their own dramas and dramatic interactions spontaneously. These dramas then may be based on the current literature of study, or they may serve to facilitate the playing out of issues and concerns that confront the students in the contexts of other studies or in their current group and other interpersonal relationships outside the classroom. The focus of this dissertation will be on the use of the tools of creative drama exercises to help adults in groups within the Christian education setting discover personal and interpersonal insights and apply the materials they are encountering in their curriculums or foci of discussion and study.

Historical Use of the Strategy

Theatre teachers in secondary and post-secondary schools and at actor-preparation institutions often use theatre games (a "warm-up" aspect of creative drama) within improvisation classes and prior to rehearsals of traditional plays for some of the same reasons that they are used in creative dramatics; to reduce tension and to promote relaxation, concentration, imagination and observation in order to get in touch with "self," the primary instrument the actor must use in order to perform on stage. The purpose of these exercises is to heighten the student's and the actor's awareness in order to facilitate the donning of another's persona--to play a role, either in the context of spontaneous role-playing or in the context of preset roles in a traditional play.

Teachers such as Richard Courtney, Dorothy Heathcote, Brian Way, Isabel Burger, Gavin Bolton and Viola Spolin in the field of creative drama discovered decades ago that these "warm-up" exercises for actors, were also not only beneficial in the teaching of literature, reading, and language development (as studies in drama and theatre have shown for generations), but likewise were tools for indirect education in moral and value judgment, group dynamics, interpersonal relationships, creative problem-solving, social awareness and empathic understanding. While the other writers mentioned above will be considered later in this study, Viola Spolin, who is the

pivotal figure for the use of theatre games in creative drama will be mentioned at this juncture.

Spolin's work in the 1940's with the WPA Recreational Project as a drama supervisor was a honing stone for some of her insight into the creative process. Using the game structure as a basis for theatre training as a means to free the child performer from mechanical and stilted behavior, Spolin made observations of her students' behavior. After she established the Young Actors Company in Hollywood, she began experimenting with theatre techniques with children during workshops and rehearsals. Over a period of twenty years working with children in informal and in professional theatre constructs, she synthesized her observations and experiences with the children and developed a guide for creative drama through improvisational theatre games that has now become the "bible" for practitioners in the field: Improvisation for the Theatre. Spolin recognized that the same side effects that have informally become incidental positive benefits to the formal actor who makes intuitive connections and applies them to his or her own personal development may also be available to the child or novice in creative drama. In professional and formal actor training, developing these personality benefits is rarely the primary intent of the acting instructors. Rather, personality development is incidental since the purpose for using the exercises is to help the actor more effectively identify with the character he is trying to portray. The practitioner of creative drama, however, purposefully taps this resource and uses it for personal development of the participants. This latter use will be central in the present study.

Definitions of Terms Employed

Research in the creative drama areas of this dissertation uncovered a labyrinth of terminology which could make it difficult for the uninitiated to follow. This author discovered through the literature review as well as through discussions held in the field over the past two decades that certain terms appear regularly in the literature and are often used synonymously in definitions and even in the vocabulary of practitioners in various fields. This dissertation chooses

to use the term "creative drama" as its primary focus of the field of informal drama. However, when attempting to draw a schemata of the branches of creative drama or informal drama in order to present a continuum for the reader, one discovers that even published definitions overlap considerably. An attempt will be made here to help clarify this difficulty in categorizing terms.

From the educator's point of view, the entire field of drama appears to be divided into two major segments which indicate a primary difference in intention and focus. These two segments are on the one side (1) traditional, formal, scripted drama and on the other (2) non-traditional, non-scripted, informal, creative, improvised drama. Traditional drama may also be called formal theatre. Essentially, traditional drama is based on scripted literature and its objectives are centered on the production of a staged end-product for an audience. Proponents of creative, non-scripted drama feel that traditional drama has its place in artistic expression and literature, but that its necessity of scripted plays, costumes, stage effects and explicit interpretation of lines makes it a vehicle primarily of the director who must then drill the actors in rehearsal to produce an end-product which appears to be spontaneous, but which in reality is far from that. Traditional formal theatre's intention is for the audience to view the end-product for the effect of the content and story-line of the play rather than for the performers who have produced it. Non traditional, informal drama is not scripted and its focus is on the process of dramatic expression for the participants. It is "creative," "improvised" and "spontaneous" therefore, it is often called "creative drama," "improvised drama" or "spontaneous drama." It is seen as not only an art, but as a vehicle for expression and development of the participants through the process. Upon perusing dozens of authors' definitions of the terms for informal, improvised, creative, spontaneous drama, this author discovered that many of the definitions contained the same components as described above. It appears therefore that the various terms may be more field-related than specifically categorized. While improvisational acting is the mainstay of all non-formal drama, it appears that the practitioners who utilize the term "improvisational drama" to define the process come more from the field of traditional theatre. Theatre directors use

improvised drama as a tool to help their actors more fully understand the characters they are portraying in the traditional dramas. "Creative drama" appears to be the term most often used in the educational field by teachers and practitioners who broaden the experience to include a variety of peripheral and central exercises leading to stimulating creative expression by the students leading to physically and verbally-improvised dramatization. The practitioners in the field of creative drama are primarily educators and therefore appear to be more student-centered, advocating many applications of the tool of informal drama for intellectual, personal, social, moral, and creative development. "Spontaneous drama" is used less often to define improvised drama and appears to come more from the fields of psychology and counselling. Moreno dubbed the process of psychodrama as the "theatre of spontaneity." Again, the intention of the counselors and therapists is to use the vehicle of improvised dramatization for individuals to spontaneously enact elements from their own lives in order to purge memories and stimulate psychological healing. "Role play" is essentially the taking on of the roles during the improvised play, but this author has discovered that many practitioners also use the term interchangeably and dub the entire improvised drama process as "role play." "Role play" seems to be the term used more often by practitioners in the fields of human resource management. "Role play," however, is used almost across the board by many teachers, directors, trainers and counselors to define improvised enactment by adults. Figure 2 lays out the sub groups under the major classifications of drama.

It appears to this researcher after perusing the vast literature, that creative drama is the most comprehensive field utilizing improvised drama, in that it looks at the whole student as well as the group process and attempts to create an entire gestalt through the lessons to tap the resources of creativity by many means of process enactment. In creative drama, the enactment is the core of the process, but not the entire focus. Creative drama experiences may be complete in a single session, or they may be an on-going process over the course of weeks or months. The facilitator's objectives and intentions may be for the group to explore a simple idea in a single session, or to expand the process to develop an on-going script development throughout a course.

FORMAL DRAMA	DRAMA THERAPY	INFORMAL DRAMA
traditional theatre scripted drama staged productions	psychodrama therapeutic role play	creative drama, improvisation, simulation, role play, child drama spontaneous drama, free drama

Figure 2. Classifications of Drama Terminology.

- *Informal Drama, Improvisational Drama, Spontaneous Drama:* These terms are interchangeable to describe that form of drama which stands in juxtaposition to formal or traditional drama which uses scripted material primarily for the purpose of performing plays before an audience. Informal, improvisational, spontaneous drama is non-scripted and created on the spot by performers who usually have only a scenario or outline of the proposed plot and a brief descriptions of the characters. "An improvisation is any type of dramatic piece about an invented world involving one or more persons which is contrived extempore, though not necessarily without some preparation more particularly of character, of place and sometimes of situation" (Barnfield, 100). These are the broad terms for all non-scripted drama.

- *Creative drama:* "An improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences. Built on the human impulse and ability to act out perceptions of the world in order to understand it, creative drama requires both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure" (Landy, 5). "[Creative drama] may make use of a story with a beginning, a middle, and an end. It may, on the other hand, explore, develop, and express ideas and feelings through dramatic enactment. . . . Participants are guided by a leader rather than a director; the leader's goal is the optimal growth and development of the players" (McCaslin, 5).

- *Roleplaying:* Spontaneous impersonation of oneself or another person or personality type within a given situation, context or attitude. "It refers to the assuming of a role for the particular value it may have to the participant, rather than for the development of an art. . . . Role playing is what the young child does in a dramatic play, but it is also a tool used by psychologists

and play therapists" (McCaslin, 7).

Note: There are various forms of role play, including psychodrama and sociodrama. Psychodrama is a form of role play, used primarily for therapy, in which significant events and relationships in a particular person's life are played by him with participants enacting his significant others, so that he may deal with issues of personal, emotional and psychological concern. Psychodrama should only be used by a trained therapist who is equipped to deal with the psychological unveiling that psychodramatic role playing can instigate. Unlike the milder intentions of creative drama for learning and growth by means of insight gained through active participation, psychodrama may often be quite emotionally stressful as the individual goes through a purging of painful emotional memories by means of the controlled dramatic re-enactment.

Sociodrama is a form of role play which focuses on the solving of group problems with emphasis on retraining interactions, perceptions, and behaviors rather than on an emotional release. Many educators use sociodrama in classroom situations and with children to resolve interpersonal conflicts and to engage in simulations of community interaction in order to understand the broader social issues and differences than one might ordinarily encounter in daily life. Some educators use the above terms interchangeably and unfortunately mistakenly when labeling traditional role playing, creative drama and improvisation as "psychodrama." The difference between creative drama (its impact and content) and psychodrama may be similar to the difference in scope, intention and content between informal advice and counsel and clinical counseling. Whereas both have the intention of helping another through the process of communication regarding personal issues and concerns, the intentions and intensity of the two encounters are vast in their scope. Creative drama and improvisational role playing seeks to engage participants in open group creative spontaneous enactment concerning normal and traditionally shared human concerns and interests in order to explore possible solutions as well as realize differing perceptions and viewpoints. Psychodrama seeks to uncover and heal deep emotional hurt. The creative drama facilitator maintains an aesthetic distance and governs the

process in such a way that the participants regularly stop to determine the direction the process is going and what they wish to do to explore different outcomes. Their intention is not to get lost in the process and lose hold of reality, indeed, they are always aware of the dynamics of being in the moment and yet being aware enough of it in order to act upon it. The therapist, on the other hand, intends for the participant to get lost in the process and go deeper with the enactment in order to discover the hidden psychological blocks established by past events of traumatic nature. The therapist often will not stop the role play in order to maintain distance, but rather purposes to close any gaps in distance in order for the patient to experience a raw emotional catharsis.

- *Simulation:* any activity designed to produce a feeling similar to the feeling usually attached to a particular life experience. The reason for producing such feelings is to supply a concrete experience out of which the teacher and students can enter into discussion and reflection upon the deeper issues related to the experience (Reichert, 2).

- *Andragogy:* Self-directed growth and learning. Previously, the term had been relegated primarily to the arena of helping adults learn, however, it is now noticed that the terms "andragogy" and "pedagogy" should not be limited to chronological age application, but rather to styles of instruction and learning. While pedagogy (with its root word derivation being "child") is more proscribed by means of being leader-directed (as much child education has been due to notions of immaturity prompting needs for direction), andragogy has focused on the style of education which promulgates self-directed learning with the teacher as facilitator rather than leader. It is currently recognized that andragogical styles of education may take place on any level of education depending on the readiness of the learner to be self-directed.

- *Adult Christian education:* organized contexts in which adults gather in groups to engage in learning activities about their religious and personal faith, biblical study and application, spiritual insights and concerns, the function and role of the church, and social expectations relating to their Christian faith. For this dissertation, the focus of adult Christian education will be on organized, formal or semi-formal group learning experiences of the

evangelical Christian church rather than on individual exploration and exercises in faith development. The evangelical Christian church is that institution which identifies the deity and teaching of Jesus and the authenticity and authority of the Bible as central and crucial to their existence and purpose. Therefore, the application of the guidelines and lesson suggestions will most likely be in the contexts of the traditional evangelical Christian church setting and its subsidiary group functions such as Sunday school classes, retreats, conferences, camps, home fellowships, etc.--wherever Christian adults meet in groups for the purpose of study, fellowship and growth in faith. The lesson suggestions are also geared toward those adults in the evangelical Christian church education program who are physically mobile and basically independent. Creative drama exercises for very elderly and physically or mentally incapacitated adults will require an additional focus of concern and sensitivity to special needs which are not specifically addressed in these instructional guidelines.

Other easily deciphered terminology such as *metaphor, creativity, play, imagination, moral development,* and *empathy,* will be briefly defined as the concepts are introduced in their sections of the work.

Conceptual Framework: Organization of the Dissertation

The second chapter in this dissertation is an annotated synthesis of literature in the major fields of adult education, Christian education, and creative drama. Findings in these areas include the discussions of the field by key practitioners and theorists. Implications of sub-areas in each field are covered throughout the chapter as they impact the larger fields, as mentioned above, in concentric circles. One purpose of chapter two is to give an overview of the areas that will eventually impact the planning of instructional guidelines to invest change where the gaps occur. These areas include adult development, adult education, moral education, Christian education, creative development, imaginative play, metaphor as a learning device, role playing and empathic development. The parallel construction and similarities of aspects of creative drama and adult

Christian education is expected to be apparent at the conclusion of the literature review.

Chapter three presents intentions for laying out a guideline for lesson development, utilizing creative drama techniques in a context of adult Christian education. Because there appears to be little suggested in key literature of adult Christian education which applies creative drama, guidelines shall be set up in this chapter for the developing of group experiences which include a mind-set similar to the mind-set of the facilitator of creative drama exercises. Educational purposes in adult Christian education inform the planning guidelines. Teaching procedures and behaviors are also a significant part of this guideline aspect of planning. Other aspects of this kind of creative participatory learning experience include guidelines for effective motivation, emotional support in trust, encouragement, enthusiasm, inspiration, and encountering blockage through fear. Suggestions for details in enhancing the creativity of the group learning experience include discussion on the nature of small group formats, journal keeping, and recognizing the teachable moment.

Chapter four utilizes the guidelines presented in chapter three to demonstrate the development of specific exercises and blocks of lessons geared toward the adults in regular meetings of Christian education. These meetings are usually no more than one to two hours in length and often engage a group of ten to twenty adults who gather regularly for the purpose of study, worship and nurture. The format of these meetings is usually lecture/discussion with a designated leader/teacher. The suggested lessons, however, in chapter four will help to demonstrate to the leader/teacher how he or she may enhance the typical learning experience through the inculcation and application of more interactive participatory means, identified in this case as creative drama. The purpose of the creative drama exercises is not to replace all the previous methods of instruction in adult Christian education, but rather to demonstrate how some creative and participatory input may stimulate imaginative interaction and consequent insight and growth. In some cases, the creative drama lesson can hardly replace the content-rich aspects of information-disseminating techniques such as lecture and informed discussion. But in other

cases, the participatory aspect of creative drama exercises may instigate a playful and imaginative interaction with the content and the participants which may open new vistas of insight and discovery which were not heretofore as available to the participant in the traditional more passive modes of teaching and learning.

Chapter five concludes the dissertation with a look to the future concerning the prospect that the tools of creative drama may be included further in adult Christian education. The author shall speculate on the practice and research recommendations for current and future Christian education practitioners who may inculcate the process of creative drama in their teaching for adults. The chapter shall further discuss some alternatives for preparation that the evangelical Christian church in general may encourage in the training of the lay leaders of adult classes within the church.

Conclusion

In addition to the numerous practitioners, theorists and writers of creative drama cited in chapter two of the dissertation, the present writer's own twenty years of teaching theatre-related courses, including creative drama, in post-secondary education at four private Christian Liberal Arts Colleges may also lend credibility to this study and offer a wide perspective on the use and effects of creative drama for the empathetic, intuitive and creative development of sensitive adult individuals. The teaching experience of this writer included more than 150 courses and workshops at colleges, conferences, and churches offered to adult students, teachers, counselors, pastors and group leaders. This writer noted the openness and enthusiasm of participating individuals who then made attempts to integrate the concepts and insights gained through the creative drama process into their personal and spiritual development. This discernible positive reaction led the author to do further research in the related areas of creative dramatics and to make connections and applications to the field of adult Christian education. The following pages are the culmination of this proceess.

CHAPTER II

BACKGROUNDS CRITICAL TO AN UNDERSTANDING OF THE POTENTIAL USE OF CREATIVE DRAMA AS AN INSTRUCTIONAL STRATEGY IN ADULT CHRISTIAN EDUCATION

The title of this dissertation immediately conjures the awareness that in order to achieve the suggestion implicit in the title, one must effectively explore three major topics which do not always appear to be connected, but which are not mutually exclusive within the context of this dissertation's overall thesis: adult education, Christian education, creative drama. As was suggested in the introductory chapter, this study cannot simply unfold in a linear fashion, but rather must examine the various topics and areas of concern by spiraling inward in a more circular mode--almost like peeling away the layers of an onion--as they relate one to the other. Preliminary to proposing the use of creative drama in adult Christian education, one must overview the findings on learning styles which might indicate the possibility of successful employment of experiential teaching tools such as spontaneous drama. Therefore, this literary overview begins with a survey of important current writings about learning styles.

The discussion of the learning styles literature pertinent to the topic of this thesis is followed by a discussion of the relevant theoretical writings about adult learning. In order to be fully understood within the larger context of spontaneous drama, one must consider findings in the area of adult development which have a significant impact on motivation for learning. Of particular interest for purposes of this study are findings in the area of adult education that deal with experiential learning.

The next topic of consideration focuses on the area of Christian education. Since a crucial basis for Christian education is faith development and the application of theory to life (theory into

practice), the literature in adult faith development, moral education and values clarification must be included. The predominant style of teaching within the contemporary Christian church is briefly overviewed in order to consider whether or not the full scope of learning styles, and particularly the experiential style of teaching is already inculcated in the normal strategies of adult Christian education. Since the survey suggests that the predominant style of teaching in the traditional contexts of adult Christian education today remains the lecture/discussion method, the survey presents the writings of leaders in the field who have recommended a more varied approach to adult education (including the often-neglected aspects of self-direction and experiential learning) in which the teacher fulfills the role of facilitator more readily than the role of authoritarian leader. It is noted here that creative drama is suggested as a tool to increase active, participatory learning experiences to diversity an often unbalanced style of education weighted heavily on the side of non-participation and passivity.

Finally, pertinent portions of the learned literature on creative drama are discussed. Creative drama is offered as a tool to inculcate participatory learning experiences for the development of 1)personal awareness and 2)enhanced empathic interpersonal communication--both significant areas of concern for moral education and frequently suggested as important objectives of Christian education. In order to consider creative drama as a tool for awareness and learning in adult Christian education, significant ancillary concepts within the larger term, "creative drama," must be addressed. Accordingly, the chapter then also briefly covers the literature relevant to creativity and the value of its development as a skill in the individual's life. The broadly-held notion that creative drama itself is a form of creative play, prompts a necessary synthesis of writings about the value of play in terms of learning through imitation and direct participation. Imaginative play, in itself, is a necessary connecting thread in this study since its value for socialization elevates it as a potential strategy for the learning of empathy through relationships and subsequently for the potential achievement of moral growth as a result of induced heightened sensitivity to others. Of necessity, this chapter, due to its multitudinous

connections, must be extensive and at times go beyond the typical "literature review" in order to explore the "electrical" charge that can result from the application of creative drama tools to adult Christian education. The literature review progresses in the following manner in order to connect more effectively the potential application of creative drama strategies to adult Christian education:

A. Learning Process
    1. Learning styles theories
    2. Motivation for learning

B. Adult Development and Learning
    1. Adult life stages
    2. Adult education

C. Adult Christian Education
    1. Functions of religion
    2. Adult faith development
    3. Teaching strategies in adult Christian education
    4. Relationship focus of Christian education

D. Creative Drama
    1. Developing creativity
    2. Imagination and faith
    3. Metaphor: a creative bridge to awareness
    4. Creative drama: rehearsal for life
    5. Learning empathy through role play
    6. Catharsis and healing through creative drama: case samples
    7. Research and measurements of the effectiveness of creative drama

LEARNING STYLES

Centuries of formal education have preceded the period in which we now live, yet more has been researched, dissected and written during the last half of the twentieth century about the phenomenal process of education than throughout all previous generations combined. With this century's findings in the fields of psychology, sociology, and brain dominance, educators have taken a closer look at long attended-to philosophies and educational forms and have suggested change. In as recent as the last twenty years there has been a considerable amount of research and theory geared toward understanding the intellectual development and cognitive style involved in coming to know one's world and learning how to cope with it. How individuals learn and what

motivates them to learn is the focus on this section.

Learning Styles Theories

Arthur W. Chickering and Associates compiled a significant collection of essays written by educational theorists and practitioners in their comprehensive work: The Modern American College: Responding to the New Realities of Diverse Students and a Changing Society. David Kolb, prominent researcher during this period, and contributor to Chickering's edition in his chapter on learning styles, says ". . . we now have new tools and concepts available for the study of the learning process. My own research work during this time has focused on an approach to learning that seeks to integrate cognitive and socioemotional factors into an 'experiential learning theory'" (Chickering, 235).

Kolb's research was a turning point in educational theory because it arranged learning style findings into a specific model form. Kolb describes his experiential learning theory thus:

> Learning is conceived as a four-stage cycle. Immediate concrete experience is the basis for observation and reflection. An individual uses these observations to build an idea, generalization, or "theory" from which new implications for action can be deduced. These implications or hypotheses then serve as guides in acting to create new experiences. The learners, if they are to be effective, need four different kinds of abilities: *Concrete Experience* abilities, *Reflective Observation* abilities, *Abstract Conceptualization* abilities, and *Active Experimentation* abilities. That is, they must be able to involve themselves fully, openly, and without bias in new experiences; they must be able to observe and reflect on these experiences from many perspectives; they must be able to create concepts that integrate their observations into logically sound theories; and they must be able to use these theories to make decisions and solve problems. (in Chickering, 235)

As a result of our genes, our styles of behavior inherited from our parents and developed in response to our experiences, our environmental configurations of the past and the present, our collective experiences, our current demands and the certain educational system that impacts us with stimulation and rewards, most of us develop a style of learning that is compatible with who we are. Through socialization, interpersonal reactions and experiences we integrate into our awareness, most of us come to resolve the differences we experience between actions we observe

and perform and our own reflection upon them. Consequently, we develop distinctive styles of learning that are unique to our experience and awareness. Kolb's comprehensive work, Experiential Learning, looks at learning as a continuous process grounded in experience and presents an in-depth treatise on learning styles based on his own findings coupled with those of other key theorists in the educational field such as Dewey, Lewin and Piaget. Kolb came to his conclusions concerning the differentiation of learning styles after developing a brief self-descriptive instrument which he calls the Learning Style Inventory, designed to measure learning styles along the basic spectrums of abstract to concrete and active to reflective. Kolb characterizes learning as taking place in a four-stage cycle from the beginning with an immediate concrete experience which is the basis for observation and reflection. The observations then become the basis for a "theory from which new implications for action can be deduced. These implications or hypotheses then serve as guides in acting to create new experiences" (21). Kolb notes that there are several aspects which are particularly noteworthy concerning this particular cycle of experiential learning. The first significant notion is found in the here-and-now concrete experience which then serves to validate the abstract concepts. "Immediate personal experience is the focal point for learning, giving life, texture, and subjective personal meaning to abstract concepts and at the same time providing a concrete, publicly shared reference point for testing the implications and validity of ideas created during the learning process" 21). Kolb further notes the importance of feedback as a part of the process in the experiential learning cycle, which "provides the basis for a continuous process of goal-directed action and evaluation of the consequences of that action" (22).

Kolb's scores for the Learning Styles Inventory were developed from a sample of 1,933 men and women ranging in age from 18-60 in a wide variety of occupations (Experiential Learning, 69). Interpreting results from his learning styles inventory, Kolb identified four prevalent types of learning which he labeled the converger, the diverger, the assimilator and the accommodator. A brief description of the four types of learners in Kolb's identification follows:

> *1. The Converger*. . . dominant learning abilities of abstract conceptualization and active experimentation. The greatest strength. . . lies in problem solving, decision making, and the practical application of ideas. . . . . best in situations like conventional intelligence test, where there is a single correct answer or solution to a question or problem . . . prefers dealing with technical tasks and problems rather than social and interpersonal issues.
>
> *2. The diverger*. . . emphasizing concrete experience and reflective observation. The greatest strength . . . lies in imaginative ability and awareness of meaning and values. The primary adaptive ability . . . is to view concrete situations from many perspectives and to organize many relationships into a meaningful "gestalt." (Are) interested in people and tend to be imaginative and feeling-oriented.
>
> *3. Assimilator*. . . dominant learning abilities are abstract conceptualization and reflective observation. . . Inductive reasoning and the ability to create theoretical models . . . assimilating disparate observations into an integrated explanation. . . More concerned with ideas and abstract concepts . . . theory logically sound.
>
> *4. Accommodator*. . . emphasizing concrete experience and active experimentation. Strength lies in doing things, carrying out plans and tasks and getting involved in new experiences. . .Tend to solve problems in an intuitive trial-and-error manner, relying heavily on other people. (77-78)

Kolb warns against stereotyping all learners into the four classifications. His study and research revealed the diversity and complexity of the individual and the learning process sufficiently for him to further break down the styles of learning into a number of sub-categories. Within some of the categories, Kolb was able to identify as many as three and four distinct subtypes. He also warns against pigeonholing individuals into one category, but notes that the cognitive function may vary even in terms of the type of framework within which it is currently functioning. For instance, the individual may react concretely in relationships and abstractly at work. Kolb further observes that cultural experience plays a major role in the actual development of the learning style as well as in its expression. He mentions consistent differences in thinking styles even across Americans in terms of various ethnic groups and within different cultures. There will be an even greater diversity across nationalities and foreign cultures.

Kolb studied individual learning styles by taking a large sample of 800 graduate management students and practicing managers. He found that even though all the individuals shared a common occupation or occupational goal, they evidenced a variety of learning styles based

on the style of education that was prevalent in their undergraduate learning experience. Kolb noticed that students tended to choose fields of study which were consistent with their personal learning styles. The students who found the most satisfaction and a sense of belonging within the program they had selected were those whose styles of learning appeared to coincide with the type of instruction and research inherent in the given major or who were influenced in their choices by peers and interactive formats which were consistent with their emotional drives. Kolb notes that it is important to recognize that cognitive style affects not only the content of choices but also the choice process itself (85).

Claxton and Ralston cite a study based on observation of students conducted over a period of two years where students were interviewed in classes at the University of Cincinnati for the prospect of determining their response styles. The focus of this study was to determine the type of behavior a student evidenced in the classroom in terms of how he or she responded to the environment of formal education. Student behaviors in a typical classroom were then sorted into six student response styles which include the following descriptions:

> 1) The *independent* student likes to think for herself. She prefers working on her own but will listen to others. She is confident of her ability to learn and will learn what she feels is needed.
>
> 2) The *dependent* student has little intellectual curiosity and learns only what is required. She sees the teacher as a source of structure and support, and she looks to authorities to be told what to do.
>
> 3) The *collaborative* student likes learning through sharing with others. She is cooperative and enjoys working with others, and she sees the classroom as a place for learning and for interaction with others.
>
> 4) The *competitive* student feels she must compete with others for reward, and her motivation to learn is to do better than others. She regards the classroom strictly a win-lose situation in which she must win.
>
> 5) The *participant* student desires to learn course content and enjoys attending class. She assumes responsibility for getting a lot out of class and participates with others when told to do so. However, she does little that is not required.
>
> 6) The *avoidant* student does not participate in class actively and is not interested in learning course content. (23)

Another study spearheaded by Anthony Biglan in 1973 surveyed the learning styles of faculty members at the University of Illinois and at a small western college. He made a consequent mapping of academic disciplines in relation to learning style and determined that patterns of relationships emerged which were significant (195-203). Kolb also reported a larger study with data consisting of 32,963 questionnaires from graduate students in 158 institutions and 60,028 questionnaires from faculty in 303 institutions. Again, he was looking for possible groupings of academic disciplines in relation to learning styles. He concluded: "The results suggested that the commonly accepted division of academic fields into two camps, the scientific and the artistic, or abstract and concrete might be usefully enriched by the addition of a second dimension, namely, active-reflective or applied-basic" (Chickering, 243).

Robert Altmeyer made a study of engineering and science students in comparison with fine arts students at Carnegie Technical Institute. He tested students at all levels in both schools, giving each a series of tests that measured analytical reasoning and then creative thinking. His concluding observations concerning the impact of a student's selected educational process upon his resultant learning style are interesting:

> As predicted, engineering and science students scored highest on analytical reasoning and fine arts students highest on creative thinking; over the college years these gaps widened; engineering and science students became more analytical and arts students more creative. The surprising finding was that engineering and science students decreased in creative thinking and fine art students decreased in analytical reasoning over the college years. Thus, educational processes that accentuated one set of cognitive skills also appeared to produce loss of ability in the contrasting set of skills. (Chickering, 245)

David Kolb suggested that learners be afforded the opportunity to move through all of the modes of learning experience if they are to become well-rounded individuals. He observed that with each of the four mentioned modes (concrete experience, reflective observation, abstract conceptualization and active experimentation) there are major dimensions of personal growth associated. He concluded:

> In the early stages of development, progress along one of these four dimensions can occur with relative independence from the others. The child and young adult, for example, can develop highly sophisticated symbolic proficiencies and remain naive emotionally. At the highest stages of development, however, the adaptive commitment to learning and creativity produces a strong need for integration of the four adaptive modes. Development in one mode induces development in the others. Increases in symbolic complexity, for example, refine and sharpen both perceptual and behavioral capabilities. Thus, complexity and integration of dialectical conflicts among the adaptive modes are the hallmarks of true creativity and growth. (in Chickering, 249)

Kolb's concern echoes that of others who note the trend in today's higher education for early specialization which focuses on particular interests and skills. The potential of further isolation through the narrowing of mutual connections may further alienate individuals in situations where integration is more beneficial. Kolb asks if university professors should continue to follow this trend toward increasingly specialized education or "should (they) be creating new educational programs that reassert the integrative emphasis lost in the demise of classical education? . . . There is little question that integrative development is important for both personal fulfillment and cultural development" (Chickering, 251). In his text Experiential Learning, Kolb makes some poignant statements concerning the impact of learning to life:

> Learning is *the* major process of human adaptation. This concept of learning is considerably broader than that commonly associated with the school classroom. It occurs in all human settings, from schools to the workplace, from the research laboratory to the management board room, in personal relationships and the aisles of the local grocery. It encompasses all life stages, from childhood to adolescence, to middle and old age. Therefore it encompasses other, more limited adaptive concepts such as creativity, problem solving, decision making, and attitude change that focus heavily on one or another of the basic aspects of adaptation. Thus, creativity research has tended to focus on the divergent factors in adaptation such as tolerance for ambiguity, metaphorical thinking, and flexibility, whereas research on decision making has emphasized more convergent adaptive factors such as the rational evaluation of solution alternatives. (32)

Bernice McCarthy synthesizes the notions that a number of educational philosophers, theorists and practitioners have written on the classifications of learners in terms of their cognitive, essential learning domains. In addition to David Kolb's model of learning styles, Carl Jung defined the four categories of how people perceive and process information as (1)Feelers,

(2)Thinkers, (3)Sensors, and (4)Intuitors. Barbara Bree Fischer, an educational consultant, classified the learning styles as: (1)Emotionally Involved, (2)Incremental, (3)Sensory (4)Generalist, (5)Specialist, and (6)Intuitive. Anthony Gregorc, professor of Curriculum and Instruction at the University of Connecticut, labeled the learning styles in his own terms: (1)Abstract Random Learner, (2)Abstract Sequential Learner,(3) Concrete Sequential Learner, and (4)Concrete Random Learner (McCarthy, 26-35).

McCarthy contributed her own "4Mat" model for teaching after having pulled together research from fields which focused on learning styles, right and left brain dominance, creativity, effective management, art, and dance. Her system is briefly presented here as yet another published recognition of varying learning styles and personalities to consider when developing a curriculum which may reach a wider variety of people more of the time. McCarthy's findings point out that the conclusions of many researchers in diverse fields have a striking similarity in terms of their recognition and identification of at least four major learning styles. Her work grew out of a six-year experiment at a high school in a suburb of Chicago. The learning styles she classified are also similar to the findings of other researchers previously mentioned, yet she used slightly different terminology to define them. McCarthy called her learning style categories Type 1, 2, 3, and 4 using the descriptors: (1) concrete experience, (2) reflective observation, (3) abstract conceptualization and (4) active experimentation.

McCarthy described the "style one" learners as "innovative." They are distinguished by needing to seek meaning and to be involved personally. They learn by listening and sharing ideas, perceiving information concretely and then processing it reflectively. They are interested in people and culture. They are divergent thinkers who believe in their own experience, excelling in viewing concrete situations from many perspectives, and modeling themselves on those they respect. They function best through social interaction. Their strengths are innovation and imagination. McCarthy suggested that the best teaching mode for this style of learning is discussion.

The "style two" learners were described as being primarily "analytic" because they seek facts and need to know what the experts think. They perceive information abstractly and process it reflectively. They are less interested in people than ideas and concepts; they critique information and are data collectors. They learn by thinking through ideas and forming reality. McCarthy noticed that type two learners are thorough and industrious, reexamining facts if situations perplex them. They enjoy traditional classrooms. Schools seem to be designed primarily for these learners since they respond well to hierarchical authority.

The "style three" type was identified as "common sense learners." They seek usability and need to know how things work. They learn by testing theories in ways that seem sensible. They edit reality, perceive information abstractly and process it actively. They use factual data to build designed concepts, need hands-on experiences, enjoy solving problems and resent being given the answers. They restrict judgment to concrete things and need to know how things they are asked to do will help in real life. They function best through inferences drawn from sensory experience. Their strength is in the practical application of ideas. Because of these needs and proclivities the type three learner responds better to a coaching/facilitator mode of teaching.

Learning "style four" was labeled the "dynamic learner" by McCarthy. These individuals seek hidden possibilities and need to know what can be done with things. They learn predominantly by trial-and-error and self-discovery and consequently have a tendency to ignore authority. They perceive information concretely and process it actively. They are adaptable to change and relish it, preferring variety and flexibility. They tend to take risks and often reach accurate conclusions in the absence of logical justification. They function best by acting and testing experience (McCarthy, 37-43).

A thread of the intuitive apparently runs through the warp and woof of learning styles. As McCarthy summarizes the process: "We sense and feel, we experience, then we watch, we reflect, then we think, we develop theories, we conceptualize, then we try out our theories, we experiment. Finally, we apply what we have learned to the next similar experience. We get

smarter, we apply experience to experience" (49). The unfortunate indication, however, is that in many educational settings--public and private schools as well as in adult Christian education--focus is given to only a small portion of the population in terms of their predominant learning style. Although each of the four learning styles includes learners with each of the brain dominances (right, left, and integrated), McCarthy's research indicates that the dominant left-brain thinkers (the Analytic Learners) are the ones most likely to be reached in the largest percentage of formal instruction. These are the satisfied students who usually succeed because the learning environment is structured primarily for them.

McCarthy's system lays out a plan in which each quadrant of the learning-styles pie, as well as each brain-dominance style within each quadrant, may receive focus for a style of teaching. This method recognizes the uniqueness of the individual learner and attempts to locate creative ways of reaching each type at his or her level of need and readiness. In this style of education all the students in a group would have a period of time that they could tune in more effectively because their predominant learning style was being presented. At this rate, all students, whatever their learning style, would get an opportunity to "shine 25% of the time," as McCarthy puts it (47). In keeping with Kolb's suggestion that we are in danger of overspecialization and thus atrophying other modes of perception and processing, research in learning styles tends to indicate that the teaching style that seeks to touch on all learning styles in a given experience, will be more apt to result in students who are stretched to develop additional learning abilities. A key connection is made here between Kolb's experiential learning styles and McCarthy's 4MAT system and their application to effective creative drama strategies in learning exercises. The responsible creative drama facilitator will maneuver the learning experience back and forth between the active and reflective and the concrete and abstract. The purpose for this kind of fluctuating maneuvering is to not only continually change the pace of the activity from active to introspective, but to also allow for various types of group encounters as well as personal reflection to take place during the process of the exercises.

Motivation for Learning

A closer look at motivation for learning is called for at this junction primarily because the intended audience for the strategy of creative drama in adult Christian education is the adult who makes determined choices concerning his or her extra-curricular and leisure activities -- even as to why he or she attends church or a particular Christian education class or social function. Motivation is a necessary condition or prerequisite for learning for even when the conditions, the content, and the intent of the teaching situation are sparkling, learning is not guaranteed if the student is not motivated. In the educational learning market there are several key participants which determine the direction of the process as well as the final outcome. These include the learner, the teacher, the group, the setting and the subject matter. The learner brings a myriad of needs, interests, attitudes and conditions to lay on the scale at his end of the transaction. Certain significant components of the load the student brings to weigh out his motivation for learning may include his notions concerning the need for change in some aspect of his life, the depth of discomfort or dissatisfaction with an aspect of his life, the scope of his desire to change his present circumstance or to gain a new experience and any other outside influence in terms of social pressures or interpersonal nudging to push him to seek change. The student also brings his current and long-held inhibitions toward learning as well as his ambivalence and resistance to change and plunks them down on his end of the motivational scales. In addition to the internal cognitive-dissonance he may have concerning the current learning opportunity, he also brings preconceived perceptions and prejudices about his own ability to learn the presented material, his desire and ability to interact with the others in the learning group, and his ability to establish and maintain a working relationship with the instructor. Many attitudes and expectations may impact the load of concern the learner has for the learning situation. Fears from past failures may render him almost immobile. Although his expectations and perceptions may be real or distorted, but they still affect his motivation to learn.

The teacher meets the student at the scales also with his own load of attitudes and

expectations regarding their mutual learning transaction. J. R. Kidd asks these questions concerning the teacher:

> Does he have awareness of the continuity or the interaction that is involved; does he look on it as an encounter with another self, or perceive himself simply as a transmission system for presenting certain material? Nothing is more deeply belittling than the self-image that some teachers have of themselves as being but a repository of facts or ideas, ready to display them before others, but themselves taking little part except as transmitters. (Kidd, 269)

Sam Keen, a prolific writer on key issues in education, philosophy, theology and psychology, has a major concern for the prevalent dryness he experienced in his career as a student and its effect on his subsequent motivation to learn. He depicts his experience with formal education as fuel for initial motivation into ultimate apathy, since his educational encounters perpetually promulgated passivity and non-participation:

> Scarcely ever in my quarter of a century of schooling was I invited to consider the intimate, personal questions which were compelling my attention outside the classroom. While I was taught to hunt down the general, the universal, the abstract, and the public facts of the exterior world, it was tacitly assumed that education had no responsibility for helping me come to terms with the particular, the concrete, the idiosyncratic, the biographical, and the sensuous facts which formed the substance of my private existence. I learned little about the organization, appreciation, management, and care of that unique piece of human real estate which bears the legal name Sam Keen.
>
> It is not surprising that when I finally left the classroom I could dot my i's and make my o's round. But the warbler (in the tree outside) was gone. I emerged from graduate school to discover that I was empty of enthusiasm. I had a profession but nothing to profess, knowledge but no wisdom, ideas but few feelings. Rich in techniques but poor in convictions, I had gotten an education but lost an identity. (39-40)

From this writer's experience of thirty years in higher education, both as student and educator, the concern of motivation has reared its head in a number of instances. On several occasions discussions among students and educational colleagues drifted toward the assertion that adults, because of their inherent maturity, surely must be self-motivated and should not expect the system to titillate their excitable nerve-endings in order for them to learn. While many as students bemoaned the conditions just as Sam Keen did, many were apparently not motivated to

change the system when they became educators. As professorial colleagues they discussed their mutual experiences of higher education within the comraderie captured by the phrase: "we who have survived the slings and arrows of outrageous fortune" will carry on the tradition. They swapped with wry wit their war stories of having only narrowly escaped the "oppressor's wrong" of arbitrary grading and the "proud man's contumely" of professorial indifference as they bore the "whips and scorns" of due dates while serving academic time. They sighed and shared knowing nods that it was, alas, a process to be pursued," perchance to reach the consummation devoutly to be wished: the DEGREE, the mark of approval, the insurance toward a fuller and wealthier life ahead. They now agree the experience was often degrading, so much hurdle-hopping, but they cannot conceive of their own students not scurrying through the same maze in order to win a similar prize. The process therefore becomes a maligned rite of passage and little changes. Motivation then remains the responsibility of the student to pull ahead and rise above the mire of the established system.

But many current theorists and specialists now recognize the important impact motivation has on the entire learning process, from the teaching as well as the learning perspective. Raymond Wlodkowski, in his Practical Guide for Motivation and Teaching, mentions that even defining the term, "motivation" is difficult because it is such an ambiguous creature. Nevertheless, he goes on to state that motivation deals with why human behavior occurs. "Most psychologists and educators use motivation as a word to describe those processes that can (a) arouse and instigate behavior; (b) give direction and purpose to behavior; (c) continue to allow behavior to persist; and (d) lead to choosing or preferring a particular behavior" (12).

Most babies appear to embody the attributes essential for learning. Their motivation seems to be intrinsic as they encounter the wonders of the new world about them and seek to discover more for what is ostensibly the pure delight in discovery. So much crucial foundation of discovery and learning is laid down in just the first three years of life, one wonders what happens in the child's life after that period to slow down the process profoundly and even in many cases cut

the edge of delight considerably in subsequent years.

Abraham Maslow speaks of growth as taking place subjectively, from within outward. He writes of this typical early learning that babies experience in his text, Toward a Psychology of Being, when he notes that a significant part of the healthy infant's state of being encompasses curiosity and wonder:

> Even when he is non-purposeful, non-coping, expressive, spontaneous, not motivated by any deficiency of the ordinary sort, he tends to try out his powers, to reach out, to be absorbed, fascinated, interested, to play, to wonder, to manipulate the world. *Exploring, manipulating, experiencing,* being interested, choosing, delighting, *enjoying* can all be seen as attributes of pure Being, and yet lead to Becoming, though in a serendipitous way, fortuitously, unplanned, unanticipated. Spontaneous, creative experience can and does happen without expectations, plans, foresight, purpose, or goal. (45)

Maslow's description of growth through serendipitous learning conjures up images of delight in the joy of spontaneous discovery. It also sets the stage for early intrinsic motivation for learning and growing: the simple but profound personal gratification in discovery. Later on, individuals respond to their discovery experiences through selective lenses which are like screening devices layered over by early-imposed expectations, anticipations, and social and inter-personal requirements. Douglas Robertson, in Self-Directed Growth, recognizes that events throughout people's lives, and particularly those in the formative years, do not just happen to them. Rather they receive them through their perceptions, and these individual perceptions play a significant part in constructing their reality for them. Robertson states:

> Our experience forms our world view which then filters and shapes our experience. This pattern helps to explain why such great significance is placed on the early experience of the child. Once a particular world view gets going--a world view which may or may not be constructive for the individual--it tends to reinforce itself by filtering future experience.
>
> In experiential knowing, the person is deeply engaged in the event; he or she is involved . . . engrossed. In spectator knowing, the person is detached . . . watching. If we come to value one mode of knowing over the other, then we will tend to employ it in future experience. A world view which values detached knowing will tend to elaborate a world view of detachment. Similarly, a world view which values engaged knowing will be inclined to develop a world view of engagement. Of course, each approach has its advantages and disadvantages: for

> detachment, freedom exists, but also possible alienations; for engagement, rich relationship occurs, but also perhaps crippling enmeshment. (116)

Wlodkowski also mentions that the learner's motivation in respect to needs and attitudes is modified by past experiences: "These needs and attitudes combine to interact with stimulation and the affective processes of the learning experience itself to further influence motivation as it occurs during learning. At the end of the learning process, the competence value and the reinforcement gained interact with the previous four factors to influence the learner's motivation at that moment, and for the future as well, resulting in new attitudes and needs" (21). He also recognizes that there are a number of motivating factors that have their own influencing powers at any given instance that can ultimately prevent the learning completely or on the other hand produce a desire so strong to learn that other mitigating barriers are overcome. He mentions six basic factors that may be so strong in and of themselves that one may be able to override all five of the others. A brief summary of Wlodkowski's *Diagnostic Motivation Chart* reveals his understanding of the basic factors influencing motivation:

> *Attitudes* Toward teacher, subject, learning situation, self, expectancy for success.
> *Needs* Physiological, safety, belongingness, love, esteem, self-actualization.
> *Stimulation* Introduction and connection of learning activities, variety, interest, involvement, questions, disequilibrium.
> *Affect* Feelings, confluency, valuing, climate.
> *Competence* Awareness of progress and mastery, responsibility
> *Reinforcement* Artificial reinforcers, natural consequences, grades. (24)

Wlodkowski suggests that the six general factors be used as points of reference from which to view student motivation. He recommends that we see student behavior as a result of attitudes, needs, stimulation, and so forth and then make our plans accordingly. He notes that entire motivation theories may be built around any one of the six factors, but that it would be impractical because we must see the six generically in a continuum since one can not answer the questions to all. In actuality, the sequence of the learning seems to put the attitudes and needs at the beginning of the time line with the stimulation and affect carrying the middle of the experience and the competence and reinforcement being a part of the end. Ultimately, the indication is that they

really are all interconnected, one acting upon the other to push forward the motivation like peristaltic action.

In terms of actively participating in the learning process in such a way that the individual student is recognized for the needs and attitudes he or she has and for the factors that will instigate intrinsic motivation toward awareness and discovery, sensitivity to these needs will probably affect a more involved world view than ignoring the factors will. As Robertson stated above, in learning experientially, the person is engaged, engrossed and involved. In spectator learning , he is basically detached. Much of traditional higher education remains content-oriented, thus making it appear more efficient to utilize the format of information dissemination through lectures and reading to cover the content. As a result of this predominant mode of education, a majority of students may thus inculcate a detached world view of learning based on the prevailing modes of teaching which are primarily geared to the abstract conceptualizer. As discussed earlier, one's learning styles may develop as a result of one's previous experiences and the demands of one's present environment. Therefore, the web of detached education in which some learners become caught, may indeed program them to expect only more of the same, thereby continuing a cycle of negative educational experience for them on into adult education. This may also be the reason so many adult educators continue to teach in the same ways they were taught.

Becoming a lifelong learner has substantial implications on how satisfying and permanent the learning is for the student. This factor also seems to have implications on the issues of detachment and involvement as mentioned above. Active participation in the learning experience motivated by intrinsic drives appears to produce more satisfying and substantial learning. Wlodkowski describes the difference between intrinsic and extrinsic motivation in reference to the lasting quality of the learning experience:

> Intrinsic motivation refers to the pleasure or value associated with an activity itself. In intrinsic motivation the "doing" is considered the primary reason for the performance of the behavior. There is good evidence that many learning activities involving manipulation, exploration, and information-processing provide satisfaction in and of themselves. Extrinsic motivation emphasizes the value an individual places on the ends of an action and the probability of reaching

> those ends. In extrinsic motivation the goal rather than the "doing" is considered the reason for the performance of the behavior. (Motivation, 13)

There are a variety of benefits and disadvantages related to the use of intrinsic and extrinsic motivators. Wlodkowski notes that extrinsic rewards that are based on a person's performance of an activity tend to hamper the development of intrinsic motivation for doing other interesting activities. However, when extrinsic rewards are used so that they convey to the individual that he or she is competent and they do not control the behavior, the extrinsic rewards may then serve to enhance rather than to thwart the development of intrinsic motivators. In contrast, however, extrinsic rewards tend to hamper the further development of the individual's ability in the areas of open-ended business, such as problem-solving. On the other hand, extrinsic rewards may tend to improve the individual's accomplishments in routine activities. Wlodkowski observes:

> Other research indicates that extrinsic rewards may harm a person's sense of purposefulness and well-being and lead to learned "helplessness" if the person has no control over the contingencies. External rewards can also contribute to the awakening of intrinsic motivation for an activity if they lead a person to activities never before tried or if they help a person develop a level of competence necessary to enjoy the activity. In general, based on such research findings, teachers are wise to carefully consider and sensitively monitor the application and use of extrinsic rewards. (Motivation, 15)

While it is possible that extrinsic rewards such as grades and other external incentives may indeed alter the student's behavior so that he does get the job done or "learns" the material, indications show that when external motivations are absent, students often seem to shut their drive down to neutral when they are outside the environment that gives the rewards. Wlodkowski contends that extrinsic rewards may have a tendency to actually weaken the student's general interest in learning and decrease instances of students voluntarily seeking learning outside the formal classroom setting. Much of the substantial learning in life does finally occur outside the traditional classroom, a structure which for many is often highly regulated and where certain behaviors are consistently reinforced by reward. Students who then find themselves in situations where the extrinsic motivators are absent when they had come to count on them, discover that

many of their own internal motivators have consequently atrophied. Teachers might therefore be wary of consistently offering extrinsic motivators to students which may ultimately become crutches. It is possible then that without the extrinsic motivator, the student may remain lame. Intrinsic motivators, however, may still be carried through life by the individual's inner drive, outside the structured context and away from the teacher support.

Wlodkowski discusses other factors which affect motivation for learning. One aspect which appears to be crucial in determining motivation and consequent success is positive self-esteem. An interesting observation is that the older the student, the stronger the correlation between achievement and positive self-esteem. Running tandem with the need for positive self-esteem is the need for individuals to control their own destiny. In essence, this is the need for achievement. Wlodkowski relates observations from a study of people who had high achievement motivation. Most of these individuals had similar tendencies, which included:

> . . . an interest in excellence for its own sake rather than the rewards it brings.
> . . . preference for situations in which they can take personal responsibility for the outcomes of their efforts.
>
> . . . they set goals carefully after considering the probabilities of success of a variety of alternatives.
>
> . . . they are more concerned with the medium-to long-range future than persons with low achievement motivation.
>
> In general, a person with high achievement motivation is an individual who is self-confident, is a moderate risk-taker, wants immediate concrete feedback on his/her efforts, knows how to utilize his/her environment, and can tolerate delayed gratification for personal goals. (Motivation, 18)

This character description of persons with high achievement motivation has prompted achievement motivation training programs across the nation which focus on instilling the kind of thinking and behavior that reflect the above traits, including the fostering of values such as independence, responsibility in accepting one's own consequences for behavior, and mastery of the environment according to standards of excellence. Certain activities and teaching strategies which arouse and internalize a specific motive or a new behavior are suggested in the following

guidelines Wlodkowski gives to teachers to increase achievement motivation in their students:

1. Focusing attention on what is happening here and now. This is usually done by dramatic settings and unusual procedures which are moderately different from everyday teaching methods.

2. Providing an intense, integrated experience of new thoughts, actions, and feelings. This is accomplished through a variety of games, exercises, and role-playing activities.

3. Helping the person make sense out of his/her experience by attempting to conceptualize what happened.

4. Relating the experience to the person's values, goals, behaviors, and relationships with others.

5. Applying the new thought, action, and feelings through practice. This is done through several real goal-setting situations.

6. Internalizing the changes. The instructor progressively withdraws external support while maintaining the student's voluntary involvement. (Wlodkowski, Motivation, 19)

Malcolm Knowles, in his premise for the self-directed learner, maintains that students must take an active part in their own education. Students must experience their own personal need, hence the motivation to learn, which stems from the process of making choices, experimenting, exploring, manipulating, and experiencing again; all within the process of growth; from within, to without, to within. Concerning the adult, on which this work places primary focus, research in adult development and adult life cycles indicates certain factors that occur as a result of the adult's outside circumstances which seem to prompt motivation for further learning. While all adults are individuals with unique stories of their own, embedded with countless characters and plot gyrations, there are some generic occurrences which seem to happen to a majority of the adults in at least the major cultures across our own nation. Adults appear to desire particular knowledge or specific training based on their own "stage in the life cycle, as well as vocational development, intellectual development, ego development, and moral development or level of humanitarian concern" (Chickering, 302).

The motivation for some adults to further their learning is often in order to gain new

information or training to be used for a particular current need. Much of the lifelong learning the adult engages in is directly related to the occupation or vocation either currently engaged in or actively sought after. Other extended learning is usually sought because of certain personal needs or problems which need solving. In many cases this learning is motivated by a need for a solution *now*, thus heightening the intrinsic drive to find out. The extended interpersonal relations that develop as a result of longer and more complex living, prompt the individual to know how to handle the relationships and the contexts in which the relationships reside more effectively. Thus, much of adult learning is motivated by the desire to be more equipped as parents and spouses. Running the household more creatively and effectively for the relationships in one's life motivates many adults to learn more about home maintenance and family enhancement and care. so they seek opportunities to learn more about such things as cooking, sewing, leisure, health and planning for financial security through real estate, accounting, investment and retirement. Other motivations for individual adult learning are related to personal enjoyment and leisure through hobbies, cultural enrichment, and travel.

A number of intellectual, psychological, social and spiritual questions and concerns may prompt individuals to learn more about the issues and the options they have in ordering their own lives.

> Many learning efforts begin with a question, a feeling of puzzlement or curiosity, or just a general interest in a certain body of subject matter. . . . Some people feel a need to work out their own set of religious beliefs or philosophy of life. . . . Sometimes a puzzling or upsetting event will prompt a person to begin a major effort to understand what happened and why. . . some anticipated use or application of the knowledge or skill is the strongest motivation for the majority of learning efforts. Most adults, in most learning projects, are motivated by some fairly immediate problem, task, or decision that demands certain knowledge or skills. (Chickering, 300)

James R. Kidd charges that the connection between feelings and attitudes about learning may have an even stronger impact for the adult learner than those issues which reside primarily in the cognitive domain. All too often there is the assumption that the adult, unlike the child, has fewer emotional associations with factual material, when in actuality he probably has acquired

more over a longer life-span and has simply devised more intricate methods of control and cover up. The adult's motivation to learn may also be colored further by many more negative experiences with education over a life-time than the child has encountered. If his or her learning experience is replete with failure and defeat, he will surely be gorged with dissatisfaction and not hunger for more of the same. Kidd responds with understanding why the adult under this condition may establish a defense mechanism to protect himself from further frustration: "The inward struggle, the need to cover up our shortcomings from others, and particularly from ourselves, leads to a defensive behavior which deeply affects our freedom to engage in the adventure of learning. . . . For learning involves change. Who wants to change? No one really does" (96).

Kidd observed that most human beings wish to remain in a state of balance and well-being. Change has a tendency to upset a perceived balance, even if it is a state that may indeed be unproductive or damaging. Change means a disturbance of the equilibrium, it means a form of upset, and most people do not crave this condition unless they perceive it to lead to a better state of being than the one of currently established balance. So, adults will pursue education, which often means change, under certain given or perceived conditions and not at all under other perceived conditions. They determine the price of the experience and weigh it against the expected outcome.

Kidd maintains that feelings of love and its associated attitudes of respect, admiration, friendliness and encouragement are often strong motivators for engagement in learning. Mentoring and prodding through caring and enthusiasm of someone loved and respected are prime stimulators for an adult to pursue further learning. He wants what the significant other has or is suggesting he have or want. However, in contrast to the positive motivations of love and respect, anger and fear appear to have detrimental effects on the motivation for learning.

Many older adults are perceived as being rigid and set in their ways. Indeed, many are rigid as they have come to decide once and for all where they stand and what they hold fast to. This is a factor which should be taken into consideration when attempting to motivate adults to participate in a given learning program and when even planning a program for older adults.

> Views about politics, religion, morality, duty may be held fixedly; they are not subject to question or a review without displays of emotion. But there is enough evidence to question if this "crystallization" or "integration" happens invariably and inevitably, or results because of waning contacts with ideas or with stimulating social groups. The provision of educational opportunity for the old seems to inhibit somewhat the onset of such rigid behavior. (Kidd, 99)

A sense of conservatism is more likely to hamper the motivation of the adult to engage in activities of learning that may be contrary to his or her beliefs or that may threaten his or her position of balance. There are a number of conditions for contemporary older adults that may contribute to a more conservative attitude than their younger counterparts. First of all, they were reared at a time in the century when attitudes in general were not as liberal as they are today, so they persist in a more conservative mindset because of their earlier conditioning. Most older adults also have a more limited social life, exposing them to fewer friends, cultural events, books and possible confrontations from conflicting views. Furthermore, most adults have specific social roles they have settled into in addition to positions of leadership or authority they are likely to defend along with the attitudes associated with those positions. Increased age has another impact on the conservatism of the older adult that makes him acutely aware he "has suffered some losses in sensory and physical capacity, with lessened self-confidence and therefore may feel that it is more necessary to cling to habitual patterns of behavior and display more tenacity in the face of threatened change. He finds the old ways more comfortable and less threatening" (Kidd, 116).

Ultimately, what the adult learns or chooses to learn depends largely upon his or her feelings and attitudes, needs and interests. As a response to the adults perceptions of internal as well as external need, program planners charge from both ends of the spectrum on motivation for learning: need reduction and positive striving. As previously discussed, the literature indicates that needs and consequent motives may be expressed either intrinsically or extrinsically and launched from both physical and social platforms. Some theorists believe that the primary needs must first be met before interests and attitudes will function as motivators for learning. Kidd contends, however, that "the factor of interest was likened by early psychologists to a sentry at the gate, admitting certain stimuli and blocking out others. . . Interests act not so much as sentinels as

an impetus to seek out new experience, or as a favoring climate for change and growth" (112). It appears that changes in attitudes toward learning and increase of interest in learning can be brought about by reducing the tensions and conflicts listed above which may indeed jeopardize motivation.

Providing incentives and opportunities to grow may have a prime effect on attitudes. Encouragement to continue to read, hear stimulating and creative presentations, and take part in active learning environments may have a positive effect on encouraging adults to take an active role in learning and growing rather than submitting to anticipated decline and atrophy. Kidd suggests that there are many positive alternatives to accepting the notion that older adults are impossibly conservative and rigid: "It has been noted frequently, for example, that some of the most unusual concepts are developed or encouraged by people who no longer hope to hold or win a position or status, people who have time to reflect and have no great stake in the present, except to improve it" (116).

Kidd reviews much of the information about needs, motives, interests and attitudes and surmises that the crucial question about learning actually deals with the way in which the learner becomes deeply involved. He concludes that the educator must be aware of the needs, interests and attitudes which are a primary source of motivation for more effective learning will be realized if the following conditions are realized:

> *Both security and stimulus are essential.* . . . [The learner] must have enough well-being *and* enough challenge or he will not dare the pain or discomfort that, in little or in large, always accompanies any learning.
>
> *The learner has two opposite needs--dependence and independence.* . . . The learner who understands that he has such counterpoised drives, is already in a better position to bring them into some kind of equilibrium.
>
> *Learning depends on previous experience.* . . Any student of any age brings his experience to the classroom. . . But the experiences of the adult may be extensive and varied. This may be the richest source of his learning objectives as well as a resource for testing out hypotheses growing out of the subject matter. To the extent that this is achieved, the adult is likely to take a responsible part in the learning transaction.
>
> *Learning depends upon the relevance of relationships.* . . Adults expect to find

> relevance both in the objectives and in the methods employed. For them, evaluation often means reassurance that what they are doing is relevant.
>
> *Continued learning depends upon the achievement of satisfaction*. . .The satisfaction must be felt in terms of the learner's own expectations and needs. (121)

When educators and program organizers are more fully aware of the varied needs and interests of the adult population, they may be able to more effectively plan their counseling of students and marketing of learning opportunities for adult participants. As far as adult participation in offered programs is concerned, even the individual's familiarity with the opportunity is closely related to his or her accrued experience. Alan B. Knox notes that the more increased education an adult has, the more likely he is to be even aware of local education opportunities. "But the source of the information is sometimes as important as the information itself. Adults seek information from people they trust, and personal contact tends to be especially important in recruiting adult basic education participants" (125).

Knox also writes that eventual participants in a given adult learning program go through a process of acceptance starting with their initial awareness of the opportunity. Most publicity concerning new learning and training programs is usually advertised in the media; newspapers, magazines, newsletters and so forth. It appears that white collar workers are more likely to peruse these forms of communication and thus more likely to then engage in the opportunities proffered. In contrast, blue collar workers more often receive their information through more personal sources, such as acquaintances and relatives. Unless their sources of communication are engaged in environments where they would encounter information concerning higher education opportunities, the blue collar workers are unlikely to be aware of the program offers. For the undereducated adult, as well as the non-college bound, personal sources and older significant others are the most significant influence for participation in learning programs. "Only 10 percent of all adults who did not complete high school participate each year in adult education programs while 50 percent of adults who completed at least a masters degree do so" (127).

The adult who is made aware of the educational opportunity, then determines whether or

not to pursue it based on personal interest. His or her evaluation of the program to determine possible participation depends upon the outcome of weighing the advantages against the disadvantages. At this point, personal sources become more influential than mass media. Most likely, the potential participants will consult professional resource individuals for advice, including other teachers and counselors, those who may have valid information concerning the content and impact of the program. When the decision to participate is sealed, the adult student goes through a trial period in the program in order to determine its worth. During this time, many undereducated participants select to drop out. For those who decide to continue, the final stage, adoption, is reached.

Those who persevere and finally adopt the learning experience are usually influenced by certain positive factors which outweigh the negatives they perceive. Significant personal and situational factors include: ". . . being interested in a topic, having a goal that would be promoted by increased proficiency, having a high educational level, and having a strong need for achievement . . . experiencing a major role change that requires adjustment, being aware of opportunities to participate, having significant others provide encouragement, and receiving financial assistance" (Knox, 127). Perceived potential advantages of participation , such as enjoyment, positive interaction with like-minded others, and enhanced self-esteem or upward occupational mobility as a result of gaining new knowledge and skills also often stimulate engagement and continuance in the experience.

Negative factors which hamper participation or continuance also relate to intrinsic and extrinsic motivation. Less advantaged adults, especially the undereducated and the unemployed, tend to neglect or reject participation in adult education programs possibly due to low self-esteem from prior educational failures as well as a sense of reduced potential value in the outcome of the experience. The same adults also feel they have less money and time to spend on such activities and they receive less encouragement from peers, employers and relatives to do so. Dissatisfaction with a program may be influenced by: ". . . poor teaching, inadequate counseling, inappropriate

materials, inconvenient locations, rigid scheduling of classes, large classes and misunderstanding or lack of understanding of what the course offers" (Knox, 139). Other personal disillusionments which influence continued participation include the belief that the "programs will help them solve many of their personal, vocational, and educational problems. When participants have expectations that a program is a panacea for all their problems, they become disillusioned and drop out" (Knox, 139). Expectations which exceed abilities and progress which is slower than anticipated, discourage participants in learning programs.

Most adults enter formal learning situations on a voluntary basis, so choices they make of how they spend their time and choose their learning, are usually a result of external forces or inhibitions and internal drives for life change. A number of perceived external barriers may be determining factors on why the adult may choose not to enter a formal learning experience, or even quit one once begun: " lack of time; costs; scheduling problems; assorted institutional requirements/red tape; lack of information about appropriate opportunities; problems with child care or transportation; lack of confidence; lack of interest" (Foltz, 48).

One of the primary tasks of the educator in adult religious education is to identify the needs of the students, the barriers to learning, the current issues, the personal concerns and determine how these needs are being met in the community or by other networks. They may then discern how their own program may aid and use the systems already available or proceed to fill the gaps where there is little support. Most adult education programs in the church are subject-centered rather than problem-centered, yet the research in adult learning indicates that the majority of adults come to learning situations with problems to be solved. Disregard for these problems and the particular mindset of the adult learner might only serve to dissipate the energy expended in oblivious teaching aimed at alternate rather than primary targets.

The notion that most adult learners prefer to be self-directed is the fulcrum upon which their learning experiences may be balanced. They are motivated by their own needs and problems to seek learning which would enable them to better control their lives. Adult learners make a high

percentage of their own daily decisions on what and how to learn. "There are four basic reasons why adults select self-planned learning: 1) to set their own learning pace; 2) to use their own style of learning; 3) to keep the learning style flexible and easy to change, and 4) to put their own structure on the learning project. Each of these four reasons reflects control over the learning project" (Foltz, 50). In light of learned writings on motivation and the adult learner, the adult religious educator might be encouraged to seek opportunities to give control back to the learner for making her own discoveries at her own pace.

The literature on adult motivation further indicates that since adults are motivated to make application of learning immediately to their lives, the adult educator is encouraged to look for means by which the new information may interface with already held information. Unlike children who are primarily being trained for future life, adults are not as interested in storing up information for later use: they have hit the road and need the supplies for daily advancement; they are no longer just packing for the journey. Therefore, adults prefer to make immediate use of their new learning and are apparently more motivated to engage in educational ventures which have near or immediate application.

John Gardner, former Secretary of Health, Education and Welfare, admonishes the leaders in our society to encourage creativity and motivation in learners of all ages, for he feels that the renewal of societies and enterprises can only go forward if someone cares. Apathy and lack of motivation have been and still are the key indicators of a civilization's demise. Gardner warns: "Apathetic men accomplish nothing. Men who believe in nothing change nothing for the better. They renew nothing and heal no one, least of all themselves. Anyone who understands our situation at all knows that we are in little danger of failing through lack of material strength. If we falter, it will be a failure of heart and spirit" (xiv). For the adult program planner or learning facilitator, awareness of the current needs and concerns of the potential learners is one of the best ways to dispel apathy and to stimulate motivation concerning the problem-solving educational venture.

ADULT DEVELOPMENT AND LEARNING

Awareness of the current findings in adult development and learning styles is crucial for the adult Christian educator in order to plan effective programs which not only motivate the adults to participate at all, but which also have genuine potential of meeting specific and individual needs. Recent studies in education, as well as in child and adult development, have shed further light on the notion that adults usually build their learning on different platforms than they did as younger school children. Once again, it has been only in our lifetime that the lens has been focused on these two distinct groups of students, and the picture is becoming clear that with regard to their perceptions, needs, and readiness to learn, children are not little adults nor are adults larger children. Children perceive most adults as being omniscient and omnipotent. Because of the traditional nurturing of the family and due to state and national laws, adults are the primary caregivers for children, being responsible for their physical, social, spiritual and psychological development and are therefore perceived by them as awesome figures of authority. As children mature and begin taking on responsibility for their own lives, they move closer to a position of emotional independence and by the time of adolescence begin to recognize the adult caregivers as fallible and mortal, with problems of their own to solve and shortcomings to compensate for . At this juncture, children begin to move further away from total reliability on the adult figures who have reckoned regularly in their lives up to that point and begin to rely more heavily on input from peers, other adults, and other groups within structures outside the home, such as work and social institutions. The maturing children find less need to lean as dependently on specific outside supports, especially the adults who have nurtured them all along. "Totalistic absorption or commitment gives way to increased willingness to risk loss of friends, approval, or status to 'be oneself,' to pursue a strong interest, or to stand by an important belief" (Chickering, 30).

From this point of seeking independence, the maturing child begins moving into the adult realm. Roger Gould describes the evolving perception of time from the child to the adult in an

intriguing manner when he writes: "While children mark the passing years by their changing bodies, adults change their minds. Passing years and passing events slowly accumulate like a viscous wave, eventually releasing their energy and assuming new forms in altered relationships with both time and people" (78).

Although it has already been emphasized that each individual is unique, there are perceived norms in terms of major developmental tasks to be achieved by most persons moving from late adolescence into and through adulthood. Life expectancy and work-life span have increased radically for adults since the turn of the twentieth century. In general, the end of this century now finds the life and work span of adults almost doubling, from a forty-year expectancy a century ago to a current average eighty-year life span for men and women, with women usually outliving men by approximately four years. Whereas twenty years used to be considered a typical work-span for most occupations, now many healthy individuals may contemplate two twenty-year careers in a life time. Because these figures have increased so dynamically in our own century and even within our own life time, the adult population has exploded, prompting many researchers to turn to the adult as a prime source of study. In light of the realities of the times, research and theory concerning the life cycle from eighteen to eighty have become vitally important for educational planning and resource development.

Contrary to what had been long perceived as a perpetual plateau of development for the adult, recent research and studies have noted several stages and age-linked periods in which certain tasks are usually undertaken throughout adulthood. The presentation of these stages, prompted by anticipated tasks in responsibility throughout the adult cycle, somewhat negates the notion of static development after establishment of maturity. "Such tasks are marker events that mark the period or its boundaries. Additionally these stages imply characteristic psychological stances many of us adopt in relation to life events" (Weathersby, 5). A brief description of the adult developmental stages follows.

Adult Life Stages

Key researchers and writers in the area of adult development and life cycles include Erik Erikson, Marjorie Fiske Lowenthal and her colleagues, Daniel Levinson and his colleagues, Roger Gould and Bernice Neugarten. All have used samplings of adults in various age categories for their research and have attempted to determine patterns of development based on interviews and observations. According to the theorists, physiological as well as sociological events seem to be the factors determining the stages of life the individual moves through. These stages are often defined by society; such as the appropriate times to leave home, get married, bear children and encourage grown children to leave home. But some are determined by physical conditions, such as entering and exiting the child-bearing years. Almost all of the researchers see several basic categories in the typical adult life cycle. These include the early stages of establishing independence by leaving parents and family--essentially pulling up roots. This stage traditionally happens in or by the early twenties. The next stage of getting into the adult world and settling down is often characterized by the individual marrying and/or finding work. Most researchers see this level of development as happening in the mid twenties through the thirties. Putting down roots, becoming one's own person and the beginning of questioning life's meaning come into focus around the middle and late thirties, followed by midlife transition in the forties. Time begins to look finite in this midlife stage as the adult moves into realization that the major determinations have been largely made concerning occupation. Responsibility begins to weigh more heavily on the adult in this stage as he sees himself connected not only to the wellbeing of his children but also to that of his parents. The adult moves out of this stage into a more mellowing stage during and through the fifties and sixties where friends and spouse become increasingly important and life contributions are reviewed.

Bernice Neugarten classifies the stages in the adult life cycle as having a predominant effect on personality. She suggests that many adults view life in two main categories: the amount of time since birth and the time left to live. Age forty-five seems to be the turning point at which

the individual deciphers the amount of time his or her life has or will yet engulf. From whichever vantage point the adult is in terms of age, he or she looks either forward during a younger age to almost unlimited time to pursue goals, or backward during a later age to what has been achieved, noting that little time is left to accomplish all that she had anticipated. In Neugarten's scheme, the adult between the ages of thirty to forty-five perceives that he or she has an active mastery of the outer world. After the age of forty-five, the individual begins a reexamination of self in which he or she takes stock and plans ahead for the next phase. After the age of sixty-five, the adult becomes introspective and contemplative; less time is left to one's life.

Because of the predominant role of the female in homemaking, Neugarten sees the primary stages in a woman's life built on her marrying, raising children and responding to the empty nest. Most women, according to Neugarten marry before the age of twenty-five and have their children between the ages of twenty to thirty-five. For the typical mother, her last child leaves the home when she is between the ages of forty-five to fifty-five. The traditional roles of women, as Neugarten sees them, are in nurturing positions, caring for the home, children and husbands. After the children leave the home many women seem to become more dominant, instrumental, autonomous and self-confident. To the contrary, Neugarten sees most men as becoming more nurturing and affiliating in their later years, after the age of fifty to fifty-five, although they may have been primarily taking leads in economic, civic and social activities in their earlier, establishing years (71-87).

Of course, recent dramatic changes in society have significantly altered the traditional female roles of the past. An increase in the divorce rate, the availability of birth control through medication or abortion, as well as an increase in the postponement of marriage until after establishment of a career have had remarkable impact on the age stages of women's childbearing and nurturing in contemporary society.

As far as Neugarten is concerned, when the individual meets the incident prompting change relatively on time, it does not precipitate a crisis in his or her life. Essentially, due to the nature

of expected social norms, the individual has rehearsed for the inevitable to come at its given time. These incidents, such as the end of formal schooling, leaving home, marriage, menopause, retirement, etc., constitute a norm in society and are not particularly traumatic for the many passing through the inevitable gates. Neugarten observes that the stage steps instigate changes in self-concept and in a sense of identity: "They mark the incorporation of new social roles, and accordingly, they are the precipitants of new adaptations. But in themselves they are not, for the vast group of normal persons, traumatic events or crises that trigger mental illness or destroy the continuity of the self" (Counseling,18). While meeting the socially-expected stages relatively on time may not usually prime the individual for a trauma, but in some cases, failing to meet the social norm deadline for a life event, or failing to keep up with the pace of the life-cycle sequence, such as not being married or employed by a certain age or losing a child or spouse too early, may constitute a significant stress factor and provoke consequent crisis in the life of the individual.

Any life event that prompts or brings about change essentially upsets the established balance and produces a certain amount of stress. The stress may be creatively positive, stimulating excitement and joyful expectation and it may be debilitatingly negative, exacting a physical and emotional toll on the person experiencing it. Change often occurs in the realms of occupation and education as well as in the interpersonal domain with its emotional connections to relatives, peers, parents, children and colleagues. Leaving home, going to and leaving college, marrying, divorcing, having children and watching them leave, having a spouse die, all constitute significant changes in interpersonal relationships that affect stress in an individual's life. Increased mobility in contemporary society is also a significant factor for the prompting of change and stress. Job relocation may mean moving to another neighborhood or to another country. This in return means the changing of friends, leisure activities, churches and other institutional proximities, which consequently mandate dismantling and setting up new interpersonal networks.

The life cycles of the developing adult are depicted as a schedule of emerging capacities and challenges. As the body matures on schedule, it correlates with challenges to the mental and

emotional development. These cycles coincide with the outward expectations of the social groups and institutions to take on varying roles commensurate with the maturation level. The mature adult, then, is one who has succeeded in dealing with the various crises in the previous level of development. James Fowler observes:

> This is the adult who has formed and re-formed a strong foundation of basic trust, expressed and grounded in a religious faith or a philosophical confidence that life has meaning; who has a sense of independence, an ability to stand alone on matters of principle . . . who having a mature conscience, based on examination and considered choice of values and principles, has reworked the moralistic, harsh conscience of childhood . . . who has a capacity for work and has developed a set of competencies that equip her to be a productive contributor to society and to carry effectively the roles and responsibilities these bring. (Becoming, 27)

John Gardner warns that we are often sold a bill of goods in thinking that happiness will be the result of gratification, ease, comfort, and having a sense of achieving all of one's goals. However, the truly happy individual, the mature adult arrives at the recognition that it is not always the attainment of the goal that brings the satisfaction, but the knowledge that one has invested one's time and life in the striving for meaningful goals. Of course, one might be rightly suspicious of those who neglect the needs of the poor by rationalizing they should be content with non-material blessings. It is also not difficult to notice some fall-out of the lifestyles of the rich and famous which often indicate there is no guarantee of health and happiness with wealth and success. Gardner cautions the populace to beware of the storybook notions of happiness:

> Storybook happiness involves a bland idleness; the truer conception involves seeking and purposeful effort. Storybook happiness involves every form of pleasant thumb-twiddling; true happiness involves the full use of one's powers and talents. Both conceptions of happiness involve love, but the storybook version puts great emphasis on being loved, the truer version more emphasis on the capacity to give love.
>
> Note that we speak of happiness as involving a "striving toward" meaningful goals, not necessarily the attaining of those goals. . . . The self-renewing man never feels that he has "arrived." He knows that the really important tasks are never finished--interrupted, perhaps, but never finished--and all the significant goals recede before one. . . . He is preoccupied with his own needs, yet finds no meaning in his life unless he relates himself to something more comprehensive than those needs. (121-3)

Fowler also speaks of the significance in the adult's life when he or she comes to recognize the important role of others in the scheme of his own purpose and value. The point at which the mature adult comes to know and accept himself and his own values may be the turning point at which he increases his capacity to include others at the center of what had previously been his predominantly egocentric world. He no longer needs to be the hub of his own universe. A significant sign of maturity developing in the adult is evidence of a desire and an ability to integrate others into his or her life without fearing a stifling loss of autonomy.

> The mature adult has a capacity for intimacy and a readiness based on a firm sense of identity to risk the self in relations of closeness to others, without a paralyzing fear of the loss or compromise of the self. He needs neither to withdraw from situations of intimacy, on the one hand, not to dominate or destroy that which would get too close, on the other. . . . This capacity for intimacy carries over into readiness to engage in conflict without withdrawal or the need to destroy the opponent, and it sustains one in situations of shared inspiration and creation. (Becoming, 28)

Daniel Levinson discusses the adult life development in terms of seasons. He suggests life as a journey from birth to grave with segments having special identities just as the seasons do in their impact on nature in terms of blossom, fruit bearing, harvest and dormancy. Levinson divides the typical life span into four evenly balanced twenty-year segments. Within each segment are smaller plateaus of development, usually three per section, and between the segments are periods of approximately five years which are akin to transition periods where the individual is rather on the cusp; looking back on the one period while preparing to move into the next. Levinson acknowledges that many influences along the way shape the nature of the journey, but as long as the journey continues, it follows the same basic pattern or sequence. He observes: "The process is not a simple, continuous flow. There are qualitatively different seasons, each having its own distinctive character. Every season is different from those that precede and follow it, though it also has much in common with them" (6).

Chickering and colleagues have drawn from the above-mentioned researchers and, adding to their own findings, describe the major developmental tasks to be achieved from late adolescence

through the adult years. Again, they mention that not all individuals fit tightly into the closely proscribed categories, but that the age demarcations are a suggestion of *typical* development:

> 16-23 Late adolescence and Youth
> Achieving emotional independence, preparing for marriage and family life, choosing and preparing for a career, developing an ethical system.
>
> 23-35 Early Adulthood
> Deciding on a partner, starting a family, managing a home, starting in an occupation, assuming civic responsibilities.
>
> 35-45 Midlife Transition
> Adapting to a changing time perspective, revising career plans, redefining family relationships.
>
> 45-57 Middle Adulthood
> Maintaining a career or developing a new one, restabilizing family relationships, making mature civic contributions, adjusting to biological change.
>
> 57-65 Late-Adult Transition; Preparing for retirement.
>
> 65 + Late-Adulthood
> Adjusting to retirement, adjusting to declining health and strength, becoming affiliated with late-adult age groups, establishing satisfactory living arrangements, adjusting to the death of a spouse, maintaining integrity. (Chickering, 31)

Roger Gould describes the changes in the adult life in terms of the crises and significant events in, Transformations. His written work is a result of five years of research which incorporated direct observations by anthropologists, psychologists and psychiatrists along with his own study of almost a thousand people. He concluded that most problems of adult crisis and change are age-related as adults take continuing steps away from the primary dependence on parents and the childish assumptions, fantasies, and rules acquired during the period of total dependence. This act of breaking away from the dependency on others causes crises in the adult's life as each new stage is reached. Gould also notes that adulthood is not a plateau:

> Rather, it is a dynamic and changing time for all of us. As we grow and change, we take steps *away* from childhood and *toward* adulthood--steps such as marriage, work, consciously developing a talent or buying a home. With each step, the unfinished business of childhood intrudes, disturbing our emotions and requiring psychological work. With this in mind, adults may now view their disturbed

> feelings at particular periods as a possible sign of progress, as part of their attempted movement toward a fuller adult life. (15)

Weathersby and Tarule in their report, Adult Development: Implications for Higher Education, observe that the focus of most research on the life cycle has been on "*adaptation*: to the events and realities of successive life stages in general; and idiosyncratic adaptations as they are created by individuals and experienced by age cohorts in particular periods of history. A newer focus is developing on growth and using life transitions to forge greater personal integrity and effectiveness in the world" (9). Whereas many of the transitions through adulthood are inevitable due to biological processes and many of them are unavoidably noted by one's peers and public due to their outward evidence in our bodies or social condition, others may be strictly internal, noted only by oneself as one becomes aware of changing emotional responses, altered aspirations, lost visions. Regardless of the internal or external nature of the event or phase, the opportunity for growth is inherent in how one copes with the transitions.

The research indicates that periodically, as people move through the transitions in their lives, they stop to evaluate where they are and from where they have come, then on to where they intend or hope to go. Essentially, they stop to take stock. Their roles are in flux and they must determine what has happened to their aspirations and dreams. According to their achievements, or lack thereof, they question themselves about their remaining options. They must come to grips with whether or not they are living up to their own expectations as well as the perceived expectations of others. Especially at midlife, when it appears that the remaining years are less than the spent years, the adult begins to realize that he or she may not be able to accomplish the goals that were envisioned at an earlier age. Even individuals who are relatively successful in the eyes of their colleagues and of society at large, concede that they have not and will not achieve all they had set out to accomplish. What they already have and what they still want often do not mesh, so they experience a sense of disillusionment or adjustment of their idealistic dreams of youth. As options appear to narrow in progressing years, some adults feel a sense of desperation to finally attain completeness and fulfillment. Women, particularly, often feel a deep sense of sorrow at the

leaving of their last child from the home. The "empty nest" syndrome not only triggers painful feelings of separation and loneliness, but the sudden awareness that much of one's life has already been spent in the nurturing of others and now the prospects for personal growth are considerably narrowed.

In most cultures and subcultures there appears to be a consensus concerning the socially-accepted proper time to achieve certain tasks, like leaving home, marrying, having children, cease bearing children, retiring, and so forth. The internal time clock ticks away in sensitive individuals while members of society set up guidelines for what is "normally" expected and when. When individuals anticipate the various events in their lives as expected by the time table, their occurrence usually does not launch a crisis in the person's life. However, even some of the expected events do still provoke trauma for individuals when they go through it. This is undoubtedly because of the event's trigger-capacity to launch even further consequences in a person's life. Such expected events emerge at the crossroads of life: no matter how many babies are born in the world daily, the first childbirth to this woman and this man is a life-altering experience. Where one's children veer away and leave home, and where one turns off the trodden path and leaves an occupation, are usually expected events in most people's lives and yet they may shatter the norm so greatly, they constitute a crisis. Although these events are "normal" and happen to the majority of the population, they nevertheless promote significant change in the individual's life and sometimes result in traumatic reaction to those changes. When events occur outside of the expected cultural time-table, like very early or unplanned pregnancy, young or mid-life death of a spouse, early career change, or unexpected physical incapacitation, they are usually experienced as significant crises and present challenges for coping as well as need for extra support.

Couple these potential upsets with the buying into the traditional myth nurtured before adolescence that "adults are stable and should have it together" and one discovers a prime breeding ground for stress and disillusionment when one does not, in fact, "have it all together." Levinson

speaks of the "rather cruel illusion" promulgated that adulthood is a period of stability and certainty, where individuals make their most important decisions in their twenties and then settle down to live their lives according to plan (23). This inculcated attitude leaves many adults unprepared for the changes they do face as they move on through their lives, experiencing rather normal transitions and developmental stages physically and emotionally. Most adults are able to accept the normal fears of children who face minor crises in their young lives, but they often can't contend with their own fears and frustrations whenever they face fearful situations, such as job changes and community moves, which stimulate feelings of anxiety or confusion. They have a difficult time accepting their own feelings of disillusionment when their careers or children did not turn out the way they had expected. They have not learned or accepted that such fears and anxieties may be just as natural in adulthood as they were in childhood.

The infant and young child anticipate and expect change since it is such a predominant feature of their daily life. The young child is continuously encountering and coping with new experiences. The continuous coping alters awareness and ultimately personality. So the child is seen as a picture of openness and curiosity, anticipating new adventures and often unafraid of consequences. Childhood is a time of almost unlimited exploration and breathless risk-taking, of painful falls and triumphant rebounds. The youngster is learning at a phenomenal rate because of the enormity of varied new experiences. However, commensurate with the quantity of risks is the quantity of failures. In earlier years, the failures seem to have little impact on the child's perseverance of the tasks at hand. However, as the years progress and he moves toward maturity, he becomes less cavalier about failure. By adolescence the fear of failure becomes almost paralyzing, so that the majority of teenagers gasp in horror at the prospect of non-conformity or public disclosure. This attitude adjustment concerning risk is often fostered by institutional systems and personal relationships that champion success and punish failure. By the time the child reaches mid-life, she has a catalogue of failures and potential failures stashed in her memory bank, straining the corners of her self-esteem, so that she is now more fearful than

energized by the prospects of risk-taking. The fear of failure then affects the potential of growth. "It assures the progressive narrowing of the personality and prevents exploration and experimentation. There is no learning without some difficulty and fumbling" (Gardner, 17).

In addition to risk-taking, the lack of inhibition in early childhood gradually abates as the child acquires habits and opinions to help him mesh with the larger society by contending with norms and regulations. It is expected that he should acquire such habits and opinions about his world as he matures, or he would remain in an infantile state of underdevelopment. "But each acquired attitude or habit, useful though it may be, makes him a little less receptive to alternative ways of thinking and acting. He becomes more competent to function in his own environment, less adaptive to changes" (Gardner, 4). Rather than trudge off in search of the fountain of youth as a response to encroaching maturity, the solution may be to find a resting place between the flexibility of youth and the stability of maturity, at which juncture "raw young vitality and mature competence and wisdom reach a kind of ideal balance" (Gardner, 5).

John Gardner's discussion of the typical responses to expected change in the adult life cycle focuses on discovering how the maturing takes place. He suggests that the process should not consist of simply acquiring more acceptable ways of doing things and notes that a society which simply invents and polishes more and more skillful ways of doing the acceptable things is headed for the graveyard. He encourages the individual and the society at large to incorporate an attitude and environment in which "continuous innovation, renewal and rebirth can occur" (6).

Some of the studies on adult development across the sexes affirm that there are significant differences in the stages, tasks, moods and support systems between men and women. As a consequence men and women cope differently during and in the various stages. Because of differing roles played by the sexes, men and women may arrive at various stages at different times. It is evident that in our culture a young man's major concern through most of his life is his career, while a young woman is enculturated to place a heavier value on her responsibility as nurturer of family and other relationships. Women's life stages are often interrupted in terms of timing for

career and breaking away from family and establishing independence, all of which create a challenge for women to reestablish balance at various times throughout their lives. Likewise, women find that the majority of their available mentors in the work force as well as academe are male models, presenting further difficulties in determining adequate direction to accomplish life tasks. Probably due to the emphasis our society places on female physical attractiveness, women feel under more pressure to keep their bodies in shape, so they may exercise and diet more and, as a consequence, tend to remain more youthful and live longer than males. Because of the current predominance of men in the corporate work-force, men are susceptible to more stress-related physical disorders than are women. Women also become more concerned about the health of their loved ones, particularly their husbands, as they grow older and they begin, almost subconsciously, rehearsing for widowhood. In not completely dissimilar ways, men become more preoccupied with their physical stamina and prowess, or lack thereof, as they age and are more fearful of time running out, leaving them incapable of achieving certain objectives they had anticipated in their careers. "The most critical or stressful periods are different for men and women. Additionally, women consistently report more problems and less satisfaction with their methods of coping, although the intensity of dissatisfaction varies across life periods" (Weathersby and Tarule, 19). Some of this dissatisfaction may be due to the stress American society places on women for physical attractiveness, so that the typical aging process for a woman adds emotional stress by attack on self-concept than it does for men. Likewise, the mating options of men increase with age, while in America they seem to decrease for women. American attitudes indicate that there is a double standard in aging acceptability between men and women as far as appearance is concerned. When gray hair and wrinkles appear, men are often said to look more mature, while women look "haggard." When extra weight appears around the middle, for men it is noted as "love handles" and for women, "she is letting herself go." When an older man keeps company with or marries a younger woman even 40 or 50 years his junior, he's still virile and "feeling his oats." When a woman even dates a man ten years younger, "she's robbing the cradle," is desperate or has some

deep psychological need. Much advertisement in most media including television, magazines and newspapers, present products for women to help them become more attractive and youthful. Indeed, even the attractiveness of inanimate objects such as cars and coke is aligned with youthful female physical allure in commercial advertisement. A plethora of diet aids and exercise videos are aimed at insinuating that all women must work hard at keeping forever lithe and lovely. The average American woman is regularly deluged with overt as well as subtle suggestions that unless she looks like Jane Fonda or Rachel Welch--who are "fifty and fabulous"-- she is undoubtedly a frumpy failure. While men are often referred to in local news articles by way of their accomplishments (Joe Schmo; former firefighter), women are often referred to according to their nurturing roles or physical attractiveness (Jane Doe; pert mother of four).

Sex-role differences in typical American society also are a point of discussion in the adult development cycle. Schlossberg presents notions of the developmental differences between men and women as perceived by society at large.

> Young men see the world as a place they can mold or conquer: they are oriented to active mastery. Middle-aged men see the world as more complex and dangerous and so become more concerned with their own thoughts and feelings: They become oriented to passive mastery. The pattern may be the reverse for women; that is, they may move over the adult years from a passive, dependent position to a stance of dealing more directly with the environment. Another way of expressing this idea is to say that women tend to become more assertive (less other-directed, more concerned with achievement or are driven by the need for power and self-actualization), whereas men become more affiliative (more nurturant, more concerned with their inner selves, more moved by a desire to form close personal ties) over the adult years.
>
> These differences in the development of men and women are partly explained by differences in the socialization of the sexes. In our society, girls are inculcated with the "vicarious achievement ethic"; they learn early in life that women are supposed to define their identity through others--fathers, husbands, children, bosses. This ethic pervades not only their personal but also their occupational lives: even those who work outside the home usually hold lower-status, auxiliary positions--or work in "helping" professions. . . . In contrast, early in their lives, males are locked into a direct achievement role; they learn as children that they must define their own identity and win their own successes. They are expected to work continuously, in order to provide for their families, and to shoulder the major responsibility of decision making. (32)

Although we are witnessing a changing panorama on the American home front in the traditional roles of the sexes as described above, we still have a majority of the men and women in typical communities filling the expected sequences as laid out. However, the middle years, both traditionally and as in current redefinition, find the typical roles reversing or reaching a turning point. Many women find the fulcrum on which their existences balance, shifting as their children leave or they become divorced or widowed. Men, on the other side of the teeter-totter now find that the challenges of the work force no longer hold such splendor or that they have reached the peak of their careers and discover they cannot nor wish not to proceed further. Looking back, both sexes may experience a great sense of loss as they now no longer want to spend their lives the way they have been, yet now there is little left to spend otherwise. Consequently, many determine to redirect their lives toward more fruitful endeavors externally, or toward the recapturing and nurturing of neglected aspirations, relations, and internal spiritual needs.

In the second half of the twentieth century we are noting significant changes in the normal time-tables for adult development in comparison to previous generations. Certain classes of adults are marrying later in life or choosing to not marry at all, couples are waiting to have their first children with less apparent physical complications than had been previously supposed for women in their thirties and forties, individuals are going on to complete second careers after midlife, women are joining the work force sooner and in larger numbers, further education is championed for the majority as a premise for financial success, and older adults are returning for additional education even after retirement. All of these changes, for the individual as well as for the society, affect intra and interpersonal communication in and through the process of coping. Weathersby and Tarule speak of what the breaking of age norms and the setting up of new ones do: "(they) coincide with some external life tasks, such as making a living or establishing a career and with some internal psychic challenges, such as becoming one's own person. Models of development consistently posit a person-environment interaction; variables such as age, sex, and the timing of life events with respect to age norms appreciably affect that interaction" (11).

The transition period in which our society is changing its norms is one of adjustment and potential growth, but also one not without its pain and frustration. For many individuals, the crises in life do not constitute dealing with age-period milestones, but rather the facing and passing of significant crossroads, such as the peak of a career, or the empty nest, or the silver wedding anniversary, regardless of the chronological age. These become hallmarks of their perceived success or failure in life and the amount of time they have left to correct their errors or increase their dividends. For some, being "older" is relative, depending upon their perceptions of their selves; their physical appearance and stamina, their mental and spiritual depth, their effective relationships, and their accomplishments.

The outward trappings and indicators of age vary considerably from individual to individual, with some folk graying or losing their hair as much as twenty years before or after the norm. Likewise, some people seem "old" at forty while others still appear "young" at fifty years of age. The exterior indicators as well as the internal pressings are often still quite individual. One may react to the prospect of the empty nest as completely devastating, while another may find it exhilaratingly releasing. At any rate, change in the individual's life is stimulating. For one it may stimulate growth and new awareness. For another, it may stimulate fear and immobility. The educator of the adult learner must be aware of the potential and real crises encountering participants in their programs as they move through their expected developmental stages and as they continually face unexpected circumstances and pressures from their daily lives that they must take responsibility for. All pressure affects learning capability to different extents as people perceive the pressure and its impact on them differently. Robert Sylvester describes the usual mental response to stress and pressure using the metaphor of the brain as an automobile: "When things are going well, we drive in high gear; but when the going gets difficult, we tend to shift down to the more powerful (emotional) gear, and finally to our most powerful (primal) gear" (116). He suggests that teachers be aware of the potential stresses in the lives of their students so that they can help them learn to travel in the most appropriate gear. These stresses

and pressures may not only arrive from the outside courtyards of the student's personal life, but from the inside arena of the very process and function of the class itself.

The adult life cycle and stages of development, as summarized above, interface primarily with change in the individual's life. Under the most favorable conditions, these changes precipitate growth. Much, however, depends upon the individual's response to the changes and degree of openness to growth as a result of them. This plays out in his or her ability to cope with the changes and integrate the input from the external pressers for change. It also has implications in terms of the individual's perceived locus of control which may either be internal or external. The people with an internal locus of control perceive themselves as having more authority over their own destiny, so that what they choose to do has direct impact on their lives and their futures. Consequently, they make more decisions about their own lives and have a sense of responsibility for the outcomes. "People with an external locus of control feel like puppets on a string; they believe they are controlled by other people, by impersonal social forces, or by fate. Thus they are passive, apathetic, unwilling to make decisions because they feel that such decisions are irrelevant to what happens to them" (Schlossberg, 20). So, the press for change may result in growth or in stress to resist the change. Schlossberg and colleagues suggest that human beings may respond in one of four ways to change:

> First, they may shut it out, denying the existence of anything that is new or that contradicts previous experience. . . . Second, (they may) open up to it all the way, to seek new experience constantly. Carried to extremes, this solution leads to a total inability to cope, because coping requires controlling one's actions. In some instances, the system--or person--may even break down completely under the constant battery of new experiences.
>
> A third response involves a minimal restoration of equilibrium. People may compensate for change just enough to return as closely as possible to a previous state of balance. . . . The fourth possible response is to grow and develop by incorporating the new experiences and information in such a way that the system itself is changed and the person becomes more complex. (33)

Ultimately, if the changes and turning points of the developmental cycle for the adult are to effect growth, the adult must have the where-with-all to determine what kind of growth will

take place. His or her degree of openness to the change and control over that openness will virtually determine the results of the change. The facilitator of adult learning programs , including educators in adult Christian education contexts, and the counselors for such students must be aware of the adult development cycle and thus cognizant of the expected transitions for certain age norms and their impact upon the motivation and concentration of the one experiencing the events. Lowenthal and Pierce found that "the sense of inner control was clearly the most important of the pretransitional cognitions, being strongly associated with a positive attitude toward the transition, as well as with planning for it" (209). The adult Christian educator who knows the kinds of transitions the students are going through and what feelings are likely to accompany those transitions, is more likely to be a sensitive assistant in and through those times for the students as well as helping those students themselves understand their feelings and responses to the situations and transitions. The educator may also more effectively plan learning programs for the adult students based on this crucial knowledge.

The adult educator may help the individual learn to utilize his or her own monitor on how much change to be open to and when, for too much change too soon may be just as detrimental as not enough ever. Awareness of the current situation the student is encountering, along with knowledge of continuing research on adult life cycles, should equip the adult Christian educator with better tools for developing programs of substantial significance for adults of all ages and in various stages. Knowledge and awareness will also help the Christian educator to adjust the amount of new information or experience provided for the adult learner to coincide with the level of individual readiness and skill to cope with the amount of input. Awareness of the stages of development and potential crises points is also an invaluable asset to the creative drama facilitator in adult Christian education. He or she may then more sensitively select situations for role play or simulations which are more closely aligned to the current minor and crucial concerns of the students. The awakening awareness of specific cycles and stages of development in the adult life span obviously prompted a need for revision in notions concerning education for adults.

Adult Education Strategies

The field of adult education as a particular area of study has developed only in this century. For a considerable period, the education of adults was reckoned primarily in terms of remedial training, and educators of adults often referred to themselves as having to bolster up for working in the trenches. A good deal of the negative stigma of adult education was spawned and sustained in the swamps of misguided myths. While there may be physical limitations attributed to adult receptivity to learning, psychological mire has served more to bog down the early growth of the field than any other real blockage. J. R. Kidd feels that much of our tradition is negative and pessimistic about human progress and growth: "myths and fables, religious literature and secular admonitions, learned histories and old wives' tales, are full of references to human inadequacy to learn. Our books, and those parts of our culture which continue to be transmitted orally, abound in myths about learning" (17). Some of the more stultifying myths always seem to have an apparent gasp of truth in them, just enough to supply oxygen for survival. A few of the most damaging myths concerning education are:

> 1. *You can't change human nature.* One of the miracles of humankind is the extraordinary capacity of men and women for change and growth.
>
> 2. *You can't teach an old dog new tricks.* Read carefully the evidence about the capacity of adults to learn.
>
> 3. *The "hole in the head" theory of learning.* Many people. . . talk about learning as if it were some process by which an entrance is somehow forced into the brain and facts are poured in, or pressed in.
>
> 4. *The all-head notion of learning.* Some have assumed that, for the mature, an *intellectual* approach is all that is needed (often a euphemism for *dull*).
>
> 5. *The "bitter-sweet" notions.* These are two equally fallacious and contradictory views. The first is that learning cannot happen at all unless it is exciting and exhilarating...(second is) unless it is easy and delightful, no learning.
>
> 6. *The mental age of the average adult is twelve years.* [This idea was based on an I.Q test given during World War I]. Some people compared the scores of men and children in school in a way that was completely unwarranted and which led to the foolish assertion that the mental age of service men (and therefore presumably of adults generally) was 12.

7. *Unless you have a high I.Q. all hope abandon* Concentrating all attention on what is measured by rather imperfect instruments. . . is to omit much of what is richest in life. (Kidd, 21)

Contending with the prevalent myths has been a challenge in the field of adult education for several decades now. Many of the problems in attitude and opinion concerning the capacity of the adult to learn after the "dye has been cast" have carried over from a much earlier notion of the adult as a fixed commodity upon maturity. These notions have changed somewhat in our own century, but it has not been until almost the second half of the century that sizable advances in awareness of adult development have taken place. As a result, a predominantly pedagogical style of instruction has been the primary method of education for adults in many contexts and for many decades.

The root word of pedagogy is "child." In traditional pedagogy, the learner is perceived as primarily dependent, so the teacher directs what, when, and how a subject is learned and tests that it has been learned. The learner's experience, since it is usually minimal in the case of the child, is considered of little impact, hence the teaching methods are usually didactic. The pedagogical style of education for adults may have its place in some contemporary contexts, especially where independence and experience are in question. But it is most often in place simply because it is a carry-over from a previous age devoid of the technological advances of our time: mainly the printing press and the Xerox machine.

The didactic teacher-imparting-knowledge form of instruction had its origin in the age of a scarcity of books. The needs of the era pressed the scholar to read slowly from the books he owned so that the elite students, those selected for education usually on the basis of higher socio-economic standing, could laboriously write out their own copies. The invention of the printing press relieved the static pressure of copying material, but it then hoisted the teacher to the position of testing-agent to determine whether the students had indeed read their texts. In order to test adequately and to supplement the information in the books either by adding to it or reinterpreting it, the teacher needed to become more of an authority on the particular field of

study. Eventually, he researched and wrote his own books to better acquaint the students with his scope of knowledge.

One may wince but perhaps understand why we have historical remnants of pedagogical, more didactic, styles of instruction in the adult education context. In more recent history, however, after public education had become a privilege and a mandate for all American citizens, most adult educators were relegated to the position of educating those adults who somehow slipped through the cracks and now needed to be brought up to normal community standards. The educators sought to accomplish this by quickly transmitting knowledge to the adult students who had been late in acquiring it. In some circumstances, the educators of the adults were seen as those who had to entice the adults back into the educational stockyards for their own good. Knowles observed that the early perceptions of the clientele which entered the grind of adult education programs, were primarily those who were underprivileged and needing remedial help to catch up with the norm. However, in recent years this perception and indeed, this reality, has taken a swing in the opposite direction, so that today's clientele in adult education consists of a vast variety of individuals. "Indeed, it is the better-educated persons who now predominate in adult education enrollments, institutions, and communities. [The educator's function] has moved increasingly away from being remedial toward being developmental--toward helping their clients achieve full potential" (Adult, 37).

Much of previous community consciousness about social responsibility was grounded in the notion that the fundamental purpose of education was for the transmission of the mass of human knowledge, folklore and customs from one generation to the next. Indeed, for centuries this was the primary function of traditional institutions such as the church, the family and the community. Later it became the responsibility of the school. This was a credible endeavor and a workable assumption when the quantity of knowledge was small enough to be collectively managed by the system responsible for the transmission and when the rate of revolution occurring in the society was slow enough to enable the package of knowledge to be delivered before it actually changed shape

in the transporter's hands. We certainly recognize that those conditions have altered considerably within our lifetime. The educational postman now feels he must hypothetically "fax" technical information to students' minds lest it become obsolete before nightfall. Our society has seen such an explosion of knowledge and technology, that a mere "generation gap" would be a welcome relief to the current five-year-or-less rate for major change and radical upsets. Indeed, some scientific and technical information has been known to become obsolete in less than six months. This increase in the pace and quantity of change alerts us to the ineffectiveness of this "passing on the package of knowledge" regime of education. As a response to the expanding and altering content of many technical fields, educational objectives are shifting toward stimulating the learner toward a lifelong process of learning through self-discovery for what he or she needs to know. Many of the current adult education theorists emphasize the need to inculcate participatory, self-directed learning experiences into the adult education realm.

The development of a recognized field of study in adult learning and teacher preparation in adult education has been relatively recent.

> The American Association for Adult Education, founded in 1926, issued its first periodical, Adult Education Journal, in 1929. Only one year later . . . the publication carried an article describing an early experiment in California which dealt with the preparation of adult educators through a summer school program .... The article concluded with the thought that perhaps what was an experiment, ". . . may have been but the beginning of what will eventually become an indispensable part of the training of teachers of adults."
>
> One of the first particularly comprehensive writings concerning the preparation of adult educators was published by Hallenback in 1948. He proposed an eclectic training program that included not only a knowledge of the specific methodology and materials, adult psychology, sociology of the adult, the history and philosophy of adult education, the functions and administration of adult education, community organization, programs and agencies, and, finally, the emotional requisites for adult educators. Professional training opportunities expanded quickly and by 1956 twelve universities had full-time faculty members in the field of adult education. (Brookfield, Training, 150)

Currently, many theorists and practitioners in the field of adult education recognize that adult learning does not occur in a social vacuum. In keeping with the research on the adult life cycle and on-going developmental changes, it is evident that many internal and external factors

inform the process of adult learning throughout life. What adults find important to learn, what they need, why, how, where and when are all determined by internal motivators and external conditions, including social institutions and ideologies. With an understanding of his or her own drives and motivations, along with establishing an internal locus of control, the adult may be encouraged to become a life-long learner who is primarily self-directed.

Patricia Cross has synthesized a number of notions and theories in her comprehensive text, Adults as Learners, she nevertheless notes that a distinctively unified definition and theory for the field of adult education has yet to be developed and meet with the unanimous approval of key figures in the field. There has been a swing of the pendulum back and forth between optimism and pessimism in the last few decades, although notable progress in theory building began in the nineteen seventies. Cross states that the apparent reasons for a lack of attention to theory is due in part to the "enormous diversity of adult learning situations, the practitioner domination of the field, the market orientation of non subsidized education, and, frankly, the lack of desire or perceived need for theory" (221). The learning systems are so vast and diverse, from industrial training, to recreation and post graduate education, that a single theory to encompass all needs and types of context would be remarkable. "Ideally, it would seem desirable to conceptualize a framework broad enough to cover almost any situation in adult education, and then depend on a subsequent army of theorists and researchers to develop the specifics appropriate for the various classes of situations--one set of principles for group work, another for media, another for classroom instruction, and so on" (221)

Many attempts have been made, but to date one single theory of adult education has not surfaced that is comprehensive enough or acceptable to the majority. One attempt at definition was proposed in 1973 when education for adults as part-time learners was coming to the attention of traditional colleges and universities. The Commission on Non-Traditional Study composed a definition for what was then called "non-traditional learning," and which has now come to be known as "lifelong learning." The commission points out that the definition involves more of an

attitude than it does a system and therefore can never be defined except tangentially. "This attitude puts the student first and the institution second, concentrates more on the former's need than the latter's convenience, encourages diversity of individual opportunity rather than uniform prescription, and deemphasizes time, space, and even course requirements in favor of competence and, where applicable, performance" (xv).

For years Malcolm S. Knowles has been recognized as an innovative leader in adult and continuing education, having been declared Distinguished Professor and, among other accomplishments in the field, having been the Executive Director of the Adult Education Association. Knowles applied his insights and research concerning the differences between the adult and child learner and eventually popularized the term "andragogy" in America in the late 1960's. While andragogy was initially advocated as a teaching method in adult continuing education, Knowles suggests it may be applied anywhere that mature individuals are in an environment which is capable of stimulating new insight and knowledge.

Andragogy (the art and science of helping adults learn), simply phrased by Knowles, is self-directed learning. There are basic assumptions that serve as the foundation of andragogy, namely that education for adults should recognize and value the vast array of adult experiences, should recognize that adults need to use the information they learn quickly and that the adult learner then should have a significant role in determining aspects of his own education. While there is a wealth of research and material from such notable figures as Chickering, Cross, Daloz, Knox, Brookfield, and Wlodkowski, who have come after Knowles and who have questioned some of his early claims, Malcolm Knowles is still widely recognized as the grandfather of the theory and practice of andragogy. His observations of the development of adults and their consequent learning proclivities were a significant basis upon which to build theory and practice concerning adult education programs and individual learning experiences. In the 1970's Knowles reigned rather supreme as the knight errant of adult education with his stalwart assumptions of the self-directed learner. Many followed him in the crusade to dash the supremacy of the pedagogical monarch from

its centuries-long occupation of the educational throne. Many continue to enlist in the Knowles andragogical army and report significant battles won and lands conquered in the cognitive domain.

Knowles' critical assumptions of self-directed learning are presented in his earlier work, The Modern Practice of Adult Education (hereafter Practice) and in his latest work, Andragogy in Action (hereafter Andragogy). Knowles' later work was completed in 1984 after reviewing a considerable number of adult education programs which were utilizing the andragogical assumptions with apparent success. Throughout a period of fifteen years he had received and followed up on more than one hundred cases of inquiries and responses to his assumptions and presentations of the concept of andragogy. Adult educators had read his texts and articles and attended the numerous workshops he offered to provide them with a viable alternative to the prevalent essentially didactic norm of adult education. He was impressed by the number of people who were able to apply or adapt his model from the readings or the workshops and was thus lead to present an updated text of his new findings as well as a display of the various creative designs and techniques of andragogy promulgated by his followers. In the final copy of Andragogy in Action Knowles used thirty-six separate cases which showed the effective use of his andragogical framework in areas ranging from business and industry to government, management, universities (in both undergraduate and graduate programs), science education, public speaking, professional education (including medicine, law, nursing, social work and school administration), continuing education for health professions, religious education, elementary, secondary and remedial education.

However, after a decade or so of religious fervor for Knowles' theories and practice, some theorists and practitioners in the field of adult education have begun to question some of the basic assumptions put forth by Knowles in the 1970's. One of the main difficulties has been with trying to identify and label what Knowles' assumptions exactly are. In his text, Understanding and Facilitating Adult Learning, Stephen Brookfield states:

> The concept of andragogy can be interpreted in several ways. To some it is an empirical descriptor of adult learning styles, to others it is a conceptual anchor from which a set of appropriately "adult" teaching behaviors can be derived, and to still others it serves as an exhortatory, prescriptive rallying cry. This vast group seeks to combat what it sees as the use with adult learners of overly didactic modes of teaching and program planning, such as those commonly found in school-based, child education. (8)

One of Brookfield's main concerns is that andragogy is not presented as an "empirically based theory of learning painstakingly derived from a series of experiments resulting in generalizations of increasing levels of sophistication, abstraction, and applicability" (9). He advocates that the system should be treated as just what Knowles calls it; a set of assumptions. It remains the case, however, that over a period of two decades numerous professional adult educators have applied Knowles' set of assumptions to their programs or have adapted some of them to suit their own needs and have claimed at least a modicum of experiential satisfaction. A number of other practitioners of the andragogical framework have been exceptionally pleased with their outcomes and have therefore written their own articles and books advocating and describing its use as well as contributing to Knowles' recent text which shows a cross-section of application and adaptation. For purposes of this dissertation, this writer will present the major tenets of Knowles' assumptions of andragogy developed by him and others, but also consider some of the concerns about the assumptions as set forth by Stephen Brookfield and Patricia Cross.

Knowles suggests that the predominant notion of formal education until recently has been to produce the educated man. The conception that if we pour enough information into the head of the learner he will be good and use his knowledge effectively, was the rather simplistic evaluation of education's purpose. As already mentioned, this attitude may have been established in a period when knowledge and technology was relatively stable and education was available only to an elite group. Knowles notes that our society has changed radically from that of an earlier society where the above may have been the case and where education may then have been tolerated as a pouring-in-of-knowledge prospect. But now things have changed.

> In an era of knowledge explosion, technological revolution, and a social policy of equality of educational opportunity, this definition of the purpose of education and this faith in the power of transmitted knowledge are no longer appropriate. We now know that in the world of the future we must define the mission of education as to produce *competent* people--people who are able to apply their knowledge under changing conditions; and we know that the foundational competence all people must have is the competence to engage in lifelong self-directed learning. We now know, also, that the way to produce competent people is to have them acquire their knowledge (and skills, understandings, attitudes, values, and interests) in the context of its application. (Practice, 19)

The adult is not simply a grown child; accrued life experiences must have naturally changed him. Researchers in the field of adult development have been concerned with pointing out the differences between adults and children in order to inform changes in post-secondary education and adult counseling. According to Kidd, secondary schools and colleges have been traditionally designed and organized with the child in mind, assuming that adults would follow suit: "if it was assumed that what was being offered was *education*, then if an adult wanted education he ought to take what was offered. Actually for years many adults seeking an education not only took a curriculum designed for children, were taught by teachers whose only experience was with children, but were obliged to sit at desks built for children" (37).

Andragogy and the notions of self-directed education for the adult, originally stood in stark contrast to the premises of pedagogy. The notions of pedagogy inculcate the concept that since students must learn what society has mandated in order to establish a unified civilization, the curriculum must be standardized. In pedagogical education, the orientation to learning is primarily toward the acquisition of subject matter. Knowles defines the learner in pedagogy as "a dependent personality (and the teacher as having) full responsibility for making all the decisions about what should be learned, how and when it should be learned, and whether it has been learned" (Andragogy, 8). In contrast, the andragogical style of education sees the learner as moving towards independence and the teacher encouraging and nurturing this movement. In pedagogy the learner's experience is so minimal that it is considered of little value as a resource and so, Knowles says, "it is the experience of the teacher, the textbook writer, and the audiovisual aids producer that counts. Accordingly, the backbone of pedagogical methodology is transmission

techniques--lectures, assigned readings, and audiovisual presentations" (Andragogy, 8). Regarding the readiness, orientation and motivation to learn, Knowles identified certain other characteristics in the pedagogical style of education:

> Students become ready to learn what they are told that they have to learn in order to advance to the next grade level; readiness is largely a function of age. Students enter into an educational activity with a subject-centered orientation to learning; they see learning as a process of acquiring prescribed subject matter content. Students are motivated primarily by external pressures from parents and teachers, competition for grades, the consequences of failure, and the like. (Andragogy, 8-9)

The above description is most readily applied to the typical traditional public classroom for children, although the format has also been prevalent in much of formal adult education. In andragogy, however, it was suggested that the learner's experience provided a rich resource for learning, hence the teaching methods should include discussion, problem-solving, and interaction. Furthermore, andragogy recognized that people learn what they need to know, this idea being a primary motivator for learning programs organized around life application. In Knowles' recent work, Andragogy in Action, he presented a new approach to learning which was to stand in stark contrast to the pedagogical premises listed above.

> 1. The learner is self-directing. In fact, the psychological definition of adult is "One who has arrived at a self-concept of being responsible for one's own life, of being self-directing."
>
> 2. For many kinds of learning, adults are themselves the richest resources for one another; hence the greater emphasis in adult education on such techniques--group discussion, simulation exercises, laboratory experiences, field experiences, problem-solving projects, and the like--that make use of the experiences of the learners.
>
> 3. Chief sources of readiness are the developmental tasks associated with moving from one stage of development to another but any change is likely to trigger a readiness to learn. But we don't need to wait for readiness to develop naturally; there are things we can do to induce it. . . .
>
> 4. Because adults are motivated to learn after they experience a need in their life situation, they enter an educational activity with a life-centered, task-centered, or problem-centered orientation to learning.

> 5. The andragogical model predicates that the more potent motivators are internal: self-esteem, recognition, better quality of life, greater self-confidence, self-actualization, and the like. (9-12)

Whereas in Knowles' earlier works, he presented such a strict dichotomy between pedagogy and andragogy that he labeled some of his works from the vantage point of andragogy *versus* pedagogy, in his later works he soften his position and began seeing a continuum, so much so that he began referring to his writing on the relationship of the two as *from* pedagogy *to* andragogy. In the latest work, Andragogy in Action, he finally states: "I now regard the pedagogical models as parallel, not antithetical. . . . For example, children are very self-directing in their learning outside of school and could also be more self-directed in school. Children and youth bring *some* experience with them into an educational activity, and this experience could be used as a resource for some kinds of learning" (12-13). He also allows for the capability of children to have a readiness to learn out of a *need to know* which emerges out of their own life experiences. Likewise, children may also be recognized as being more intrinsically motivated, but it is the schools, Knowles maintains, which have simply trained them otherwise.

Patricia Cross expresses a concern that Knowles may too rigidly identify his andragogical assumptions to apply only to adults since he refers frequently in his writings to the unique characteristics of adult learners and to andragogy as a theory of adult learning. Cross wonders if Knowles is advocating two distinct approaches of education; one for adults and one for children. She points out that he describes pedagogy as the primary form of traditional education for children and then presents andragogy as a set of assumptions for the education of adults. In the course of railing at the tenets of pedagogy, while advocating andragogy, Cross wonders if Knowles is then suggesting that andragogy take the place of pedagogy for children as well as for adults. "In the latter event," says, Cross, "we no longer have a theory of adult learning but, rather, a theory of instruction purporting to offer guidance to teachers in general" (223)

Cross is also concerned about Knowles' later assertion that there is a continuum in education from pedagogy to andragogy. "The problem is that a continuum from pedagogy to

andragogy really does not exist. Although some andragogical assumptions (such as experience) lie on a continuum, others (such as problem-centered versus subject-centered learning) appear more dichotomous in nature" (225). Cross concludes that the line is now so vague between the applications of pedagogy or andragogy to either child education or adult education that makes some of Knowles' assumptions unclear in terms of a distinct framework for adult learners across the board. The confusion remains concerning the distinctness of the nature of andragogy, according to Cross. "There is the question of whether andragogy is a learning theory, a philosophical position, a political reality, or a set of hypotheses subject to scientific verification" (225). Ultimately, Cross wonders with Kidd whether andragogy really fits in the camp of learner centeredness or teacher centeredness, since it may not really be a question of issue between children and adults at all. "Andragogy is probably closer to a theory of teaching than to a theory of learning, since it consists largely of suggestions to teachers of adults about what they can do to help adults learn" (227). But the consensus is also that it may be difficult to determine who is really adult. Cross does agree, however, that at the very least, andragogy does identify "some characteristics of adult learners that deserve attention. It has been far more successful than most theory in gaining the attention of practitioners, and it has been moderately successful in sparking debate; it has not been especially successful, however, in stimulating research to test the assumptions" (228).

As mentioned earlier in this section, the issue may be whether pedagogical educational means need be applied to individuals simply because of their age. Indeed, andragogical principles and styles of teaching have been put into effect for children with positive results. Where children are perceived as independent, self-directed learners, the andragogical teaching methods are very effective. The problem lies, however, in the broadcast application of pedagogical styles to *mature* adults. Given the notion, as laid out in the above descriptors of the adult intellectual profile, that most adults are expected to be more independent and self-directed, pedagogical styles of education, as described above, are largely ineffective and often offensive to them. Knowles points out that pedagogy, which is a style of education primarily geared toward children and indeed in existence in

vast proportions in public education, is based on assumptions of levels of maturity. Knowles points out that there have always been great teachers who experimented with other assumptions of education in public education, but in his experience they have been the exception rather than the rule and their numbers have been few. Therefore, the pedagogical style has been designed primarily as a response to what is perceived as the natural process of maturation and movement toward independence.

In the process of maturation, the learner moves from a position of dependence to increasing independence and the difference begins taking place with a change in the concept of self. The child initially sees himself as completely dependent because, at first, he *is* completely dependent. He requires the assistance of an adult for the most simple and primal functions. The adult caregiver must make his decisions for him in order for him to survive. In his early school experiences, many decisions are still made for him by his parents, teachers, religious leaders, babysitters, crossing guards; essentially almost any adult in the place of control over him. At some point then, he begins making decisions for himself, which means he enters the realm of self-direction, the pathway to adulthood. At this juncture in his life it becomes imperative to him to also be perceived by others as self-directing. This inner need to be treated as a self-directed person links with the adult's need for respect and control over his own life. Self-direction is at the heart of the concept of andragogy.

Stephen Brookfield, however, has a bone of contention with the notion that simply because one is an adult, one is automatically considered self-directed. His concern is that Knowles' assumptions of andragogy are build on the rather shaky basic assumption that adults are self-directed, when in fact, many of them exhibit behaviors that reflect an aversion for self-direction and a tendency toward behaviors which find comfort in submissiveness to authoritarianism and totalitarian regimes. He feels that most cultures and societies reflect a bias toward hierarchical rule and subordination of individual options. Brookfield fears that indeed "many adults pursue lives in which self-directed behaviors are noticeably absent. Their

attainment of a certain chronological age is most emphatically *not* accompanied by the exhibition of self-directedness. However, to describe those adults who do exhibit such behaviors, we would use the term *mature*" (Understanding, 93).

Perhaps Brookfield's and Knowles' notions of self-direction may be looked at in reference to degree. On the one hand, because individuals live in societies, a degree of sublimation of individual impulses in favor of adherence to social norms aids in the reduction of chaos and anarchy and the establishment of cultural civilization. However, this kind of sublimation taken to radical extremes has allowed for the establishment and rule of horrendous governmental control such as has been historically exhibited in Puritan witch hunts, Nazi Germany, South African apartheid and American racial segregation. One wonders where the vast army of self-directed adults were during these extensive regimes of minority abusive rule over majority populations. In the light of the kind of adult self-directedness that Brookfield seeks, in the given circumstances described above, the behaviors of the majority fail the test. While there are those individuals who risk and sacrifice their lives to resist totalitarian systems of control for the sake of personal freedom, it does appear that these folk are usually a minor percentage of the adult population. However, the other end of the spectrum of self-direction which Knowles speaks of may indeed be characteristic of the majority of adults in the light of the increasing amount of personal decisions and responsibility that one must usually and normally take on once one has left the nest of parental supervision and nurture. Viewed from this perspective, the typical adult may indeed be considered more self-directed (out of necessity) than the child who still resides in a majority of contexts where decisions are made on his behalf.

In terms of formal learning choices, the adult who has finished the mandatory public education is now more autonomous in the selection of additional education, simply by nature of the societal structure which gives him more freedom to choose his course of study. Ultimately, since *self-directed* is a rather elusive term and its description and tangible evidence may run the gamut of experiences from the selection of a coat to wear to the selection of a career to pursue, and

from the choices determined in interpersonal relationships to those made for entire societal and governmental structures, it behooves educators of all students, both children and adult, to encourage and nurture a movement toward self-direction. Knowles' concern is for adults who have come through an educational system which did not primarily induce and nurture self-direction. While most adults may indeed be self-directed in terms of their occupations, their leisure time and the situations in their relational realm, "the minute they walk into a situation labeled *education, training,* or any of their synonyms, they hark back to their conditioning in school, assume a role of dependency, and demand to be taught" (Andragogy, 9).

> However, if they really are treated like children, this conditioned expectation conflicts with their much deeper psychological need to be self-directing, and their energy is diverted away from learning to dealing with this internal conflict. As they have become aware of this problem, adult educators have been devising strategies for helping adults make the transition from being dependent learners to being self-directed learners. (11)

Cross discusses the conflicts in definition of self-direction for the adult in terms of ego and cognitive development. She notes that there is some relationship between developmental stage and age when the entire range of human development is considered. "In an adult sample, however, the correlation may be nil; for example, it is possible for a 50-year-old adult to remain at a 'childish' level of ego development, while a 30-year-old may attain the highest possible level of ego maturity" (238). The characteristics of the adult learner therefore should take into account the various "teachable moments" which crop up for the individual and connote a readiness to learn. Cross differentiates between levels of ego development and the particular adult's self-concept as being self-directed. "Adults at the higher levels of ego, moral, or cognitive development are able to assume increasing responsibility for the direction of their learning activities because they have reached higher levels of developmental maturity" (238). This means they may perceive themselves as being self-directed and they may indeed *be* self-directed, at least in the process of selecting learning experiences and environments.

Cross concludes that self-direction is not necessarily a mandate of adult development, but

rather an incidence of some adult behavior as well as some child behavior. She maintains that physiological and psychological criteria impact individual adult's ego development and self-concept, which in turn affects their ability and motivation to be self-directing. "The andragogical assumption that calls for treating adults as though they are self-directing while children are not--or at least treating adults as though they are more self-directing than children--flies in the face of experience of many teachers who have worked with dependent adults and independent children" (238). Cross therefore advocates that educators challenge learners to move to increasingly advanced stages of development which would nurture an attitude and behavior of self-direction. She mentions that a prime factor of education which prods the learner to move upward in the hierarchy of developmental stages is often one of making the current stage uncomfortable to stay in. The educator must be cognizant of the various levels of development for the individual in the domains of the physical, sociocultural and psychological and choose then whether or not to utilize pressers to move the learner from that particular stage upwards to the next.

> Notice that the same educator operating across all three continua might create a warm and accepting environment on the physiological dimension; a cooperative, adventuresome environment on the life-phase continuum; and a challenging environment for stimulating developmental growth on the developmental-stage continuum. The problem for implementation arises when the same educator (used in the broad sense of anyone facilitating learning) must consider all three dimensions at once for a diverse group of adult learners. However, that probably is not as difficult in practice as it is conceptually. Most adult educators operate intuitively on all three levels of adult development without articulating which educational tasks call for which approaches. (240)

Interestingly, Brookfield also admits that, although in his estimation self-direction in adults is an empirical rarity, "its rarity, however, in no sense weakens the view that the enhancement of self-directedness is the proper purpose of education; instead, it provides a compelling reason why educators should pursue this end with unflagging zeal" (Understanding, 95). Knowles likewise concedes that self-direction is not necessarily a given in adult development and therefore adult educators must continue to devise strategies for helping adults move from their

dependency notions and behaviors, particularly in relation to their assumptions about education, and to become increasingly more self-directed (Andragogy, 9). Cross emphasizes then that "the single most important goal for educators at all levels and in all agencies of learning society is the development of lifelong learners who possess the basic skills for learning plus the motivation to pursue a variety of learning interests throughout their lives" (249). In contrast to the kind of learning offered in most traditional classrooms, the adult learner must be taught how to think for himself when the assigned readings, definitions of the subject matter and tests for subject matter mastery are gone out of his life and he faces the realities of every day coping and living.

> Few adults, on the job or in their role as citizens and family members, are ever told what they need to know or where the answers will be found. Much more commonly, the learner is required to define the problem, locate appropriate learning materials, and demonstrate not just subject matter comprehension but the ability to apply the knowledge on the job, in the home, or for personal development. These needs call for thoughtful, autonomous learners rather than dependent learners. Moreover, they call for people who know how to select and use the multiple resources in the learning society. They call for discriminating consumers of educational services. (250)

Besides the self-direction goal advocated above by Cross, Knowles and Brookfield, Kidd points out other significant differences between adults and children which have critical implications on learning designs for both classes. Several of many ways an adult learner may have a different perception from a child or youth include the notions that: (1) Problem solving in adulthood usually means that there is no single "correct answer," whereas school children are often in search of the answer in the back of the book or elsewhere. (2) The adult associates correctness in terms of his life and consequent behavior with traditions, cultural habits, institutions, or religion and is therefore more bound than the child to the stereotypes of what is "correct." (3) When adults find solutions to problems, there are likely to be immediate effects on others. Their authority and responsible roles in society allow them to make decisions which implicate others. (4) Conflicts often arise when the expectations of the "learner" and the "teacher" differ. This happens less often with the child because the child usually goes to school for an entirely different purpose and with a different expectation than the adult (37-8).

Knowles also recognizes these significant differences between the adult and the child learner and bases his andragogical style of education on assumptions that are quite different from the traditional assumptions of pedagogy. He initially notes the crucial premise that the personality development of the adult, moving from dependence to self-direction, affects the entire self-concept structure. Because of their increasing maturity and accumulation of years, adults naturally acquire "a growing reservoir of experience that becomes an increasingly rich resource for learning. Their readiness to learn becomes oriented increasingly to the developmental tasks of their social roles and their time perspective changes from one of postponed application of knowledge to immediacy of application, and accordingly, their orientation toward learning shifts from one of subject-centeredness to one of performance-centeredness" (Practice, 44).

Of course, it should be noted that there are no really distinct lines between maturity and immaturity as once thought. There may be certain physical rites of passage that a child goes through which make adults claim to them that they have now become "a man" or "a woman." These usually are in reference to their sexual ability to conceive and bear a child. While there may be the physical capacity to procreate, society still speaks of the cases where this has happened to individuals in their early teens as "tragedies" and liken them to "children having children." In earlier societies where birth control was not as easily available, the ability to procreate may have indeed heralded the children into adulthood in the eyes of the community, regardless of their ages. However, in terms of contemporary American society, even though the law and community make determinations based on age and responsibility for activities such as voting, driving, drinking, insurance rates and so forth, individuals may be seen as reaching a level of maturity for different behaviors and skills at different times and under different circumstances. There is not necessarily one set age, such as thirteen or fourteen, when the child is now considered an adult. There is even some disagreement over whether a child is an adult when he reaches the age of eighteen and can legally vote and go to war, but in some states still may not drink for yet another three years.

In keeping with the fluctuating notions on accepted levels of maturity, adulthood, and applied responsibility, pedagogical and andragogical styles of education can not always be determined as effective simply because of age. Indeed, instances occur where a sixteen-year-old may be laden with more responsibility than a thirty-year-old or when a twelve-year-old may exhibit more substantial ego-development and internal locus of control than some forty-year-olds. In some cases, pedagogical teaching styles may appropriately be applied to selected groups of adults in cases where close supervision is necessary or where the adults are unable to assume responsibility for their own behavior or learning. These cases may more likely occur under certain forms of incarceration or institutionalization. It is also more often applied to learning situations where the adult is initially encountering a field of information which is totally foreign to him. Likewise, andragogical principles are quite effective when applied within children's learning contexts, where the students exhibit a level of self-direction, responsibility and a need to know. Maturity, not age, is the determining factor.

Knowles offers fifteen dimensions for recognizing the movement toward maturity. He points out that the dimensions only describe directions of growth, not absolute states to be achieved. The individual is seen as developing maturity when he or she exhibits movement from one condition or attitude which denotes immaturity to the other side toward maturity:

From dependence to autonomy
From passivity to activity
From subjectivity to objectivity
From ignorance to enlightenment
From small abilities to large abilities
From few responsibilities to many responsibilities
From narrow interests to broad interests
From selfishness to altruism
From self-rejection to self-acceptance
From amorphous self-identity to integrated self-identity
From focus on particulars to focus on principles
From superficial concerns to deep concerns
From imitation to originality
From need for certainty to tolerance for ambiguity
From impulsiveness to rationality. (Practice, 29)

Adult educators may adopt the mission to assist individuals in this continuing maturation process throughout life. This mission and the awareness of growth needs may inform the organizers in their creation of a sequential, continuous and integrated program for life-long learning. The development, organization, and implementation of programs utilizing the andragogical process involve moving through a system of procedures which instigate self-directed learning. These include setting a climate for learning and then establishing a structure for mutual planning after assessing interests, needs, and values. The teacher, who is more readily recognized as a facilitator, then moves toward formulating objectives, designing learning activities, implementing those learning activities and finally evaluating the results. The process is cyclical in that the feedback sought and received then loops back to inform regular reassessment of needs, interests, and values of the participants. The process of adjustment continues back and forth as the facilitator remains aware of the changing needs and interests of the students and addresses those needs through sensitive and open communication.

Knowles observes that a key factor of andragogical principles of education for the adult is that the adult has accrued a vast amount of experience by virtue of having lived longer. He mentions that a disregard for this feature of the adult in the learning environment may cause frustration and even opposition on the part of the adult learner. Often for adults the sum total of their experiences for them defines who they are, it essentially constitutes their self-identity. For some, then, a situation which ignores or devalues the individual's experience is interpreted by the adult as also devaluing the individual. Knowles fears that this syndrome may be especially crucial in the lives of undereducated adults who grasp on to their experiences almost as a sole basis of dignity. Knowles does caution, however, that there are possible negative consequences of giving too much credence to an adult's past experience and allowing it to be the sole driving force for their choices in education. "Because of their experience, adults often have developed habitual ways of thinking and acting, preconceptions about reality, prejudices, and defensiveness about their past ways of thinking and doing. To overcome this problem, adult educators are devising strategies for

helping people become more open-minded" (Andragogy, 10).

One of Brookfield's attacks on Knowles' assumptions that adults by and large are self-directed and that their accrued experiences must therefore mandate a student-directed form of program design where the students have a considerable say in what they shall learn, is to assume that "there is no need for us to teach them anything. As facilitators we become resource persons whose function is to assist adult learners to execute the learning efforts they have designed for themselves" (Understanding, 96). Brookfield's warning is in response to a rather chaotic outcome which may occur if the facilitator interprets his or her role in such an extreme degree of neutrality. Brookfield's interpretation of this style of facilitator casts the educator unnecessarily in a rather irresponsible and unproductive light. He maintains that educators who see themselves as merely facilitators may find comfort in the position of detachment which removes them from the "need to make difficult, value-based choices concerning curricula and appropriate educational programs." Brookfield goes on to sardonically describe the insipid utopia of adult self-directed education which this attitude may spawn: "Adult learning is seen as a wholly joyous experience, a flowering of latent potential. There is no sense that significant, personally meaningful learning might involve painful reassessments of the self or the confrontation of uncomfortable psychological, familial, or political realities" (97). Perhaps Brookfield is a bit harsh when he assumes that Knowles' andragogical guidelines for teacher involvement as facilitator and the dependence on the learner's past experiences and present input in the process, automatically negates responsibility and any sense of traditional control on the part of the adult educator. Using phrases like "wholly joyous" and "no sense" betray the extremity of Brookfield's judgment.

Like Cross, Brookfield contends, with some justification, that adult facilitators may need to confront adult learners with some of the hard facts of their personal lives and their work as well as the social structure in which they operate. Then he asserts: "To take learners' definitions of need as always determining appropriate practice is to cast the facilitator as a technician within

a consumer mode. It is to remove from the facilitator all professional judgment and to turn him or her into a "knee-jerk" satisfier of consumer needs" (Understanding, 97). Hopefully, Brookfield's attitude is not itself a knee-jerk reaction to what he perceives are the contentions of andragogical assumptions. Again, using sweeping and loaded words such as "always" and "all" sets up a strawman of an extreme and unrealistic interpretation of andragogy and consequently a biased attack. The potential dangers of any structure, any system or belief may be characterized and warned about in its extreme forms and therefore dismissed on the basis of what may or can happen in the event it was taken to that extreme. In Knowles' recent text, Andragogy in Action, there is very little sense that the thirty-six contributors to the work set up successful programs for adults based "solely" on a "consumer" mentality whereby the learners themselves determined "all" the needs and content and the facilitators or directors had little or "no" professional input in what they deemed necessary and feasible for the program and then maintained little or "no" control when it got underway. Indeed, Knowles presents a process design in which the facilitator makes very specific determinations on how the experience and environment will be constructed and maintained as well as choices of content. The facilitator is not a detached pawn of the learner's whimsical interests, needing therefore to disregard his own professional experience and expertise.

Brookfield himself contends that "for a facilitator completely to ignore learner needs and expressions of preference is arrogant and unrealistic. But it is just as misguided for a facilitator to completely repress his or her own ideas concerning worthwhile curricula or effective methods and to allow learners complete control over these" (97). Once again, most extremes are indeed dangerous. Actually, for anyone in a learning context to "completely" take any of these extreme positions would be mindless irresponsibility and smack of intense obliviousness to human sensitivity and open communication, obviously leading to totalitarian forms of classroom control. Balance is needed.

Malcolm Knowles reiterates that the scope of resources inherent in the variety of participants in the given adult education experience, coupled with those of the facilitator, the

peers of both and other individuals with specialized knowledge in the close and extended community, as well as the wealth of materials available through media resources and field experiences provides the facilitator with a vast array of potential input and resource from which to draw for the learning experience. Knowles contends that one of the chief functions of the facilitator is to be knowledgeable and aware of the various resources and plan strategies whereby they may be linked up with the learner. The very set up of the process through which this may occur is the responsibility of the facilitator.

The facilitator must first establish a distinct climate where learning of mutual exploration may take place. The physical climate for adults should be set up in order to facilitate communication networking and discussion that is not restrained by sitting in chairs in rows with the teacher behind a lectern. Circular constructs which are conducive to multi-directional transmission are the most effective arrangements of adult-educational classrooms. In addition to the physical climate, the facilitator is also responsible to establish a psychological climate that will encourage mutual respect, trust, collaborativeness, supportiveness, openness and authenticity, humanness and pleasure (Andragogy, 14-17). Furthermore, Knowles advocates that the process engaged in by the adult-education facilitator should involve the participants in mutual planning and in diagnosing their own needs for learning. Knowles asks himself in the process to determine what procedures can be used for helping learners responsibly and realistically identify what they need to learn. "One of the pervasive problems in this process is meshing the needs the learners are aware of (felt needs) with the needs their organizations or society has for them (ascribed needs)" (17). Knowles goes on to suggest involving the learners in formulating their learning objectives and designing their learning plans. The next steps involve the facilitator helping the participants carry out their learning plans and then evaluate the outcomes (18). Knowles contends that a crucial part of the final individual evaluation is also a more in-depth evaluation which includes judgment of the quality and worth of the total program.

Leaving for a moment the controversy over and misunderstanding of Knowles' view of

andragogy, we now turn back to a consideration of some of the knowledge needed by facilitators of adult learning experiences. An overt recognition of the biological, intellectual and social needs and changes of the adult learner is necessary in order to plan and facilitate programs of viable impact. Many educational experiences for adults, particularly those in adult Christian education, as mentioned before, are all too often built upon the simple premise that one is passing information to mature thinkers who are considered *responsible* enough to receive it from page or mouth to open mind with little transitional motivation required. In a majority of these situations, teaching may indeed be going on, but learning cannot be guaranteed. William Schwartz remarked that learning and teaching are separate processes; they can go on without each other, and often do. "People learn from books, experiences, relationships, even their own thoughts. And others teach, explain, propound, while nobody learns or even listens. . . . professors are amazed and gratified when the will to learn and the desire to teach come together in a few moments of excitement, pleasure, and joyful discovery" (235). Learning can no longer be seen as simply receiving information as in the filling of an empty bottle. Particularly for the adult, many physical, intellectual, social and spiritual barriers may be in the way to block actual reception of the transmission of information and consequently the integration of learning.

Kidd mentions some of the chief barriers and difficulties which block adults' attempts to learn, pointing out that the economic and social position of the child may determine how he will progress in education and eventually effect what his career will be:

> Unfortunately, environments that deter learning in children seem also to have a serious effect upon adults. A man or woman who has learned to accept or live with a detrimental environment is not a person who will readily undertake another learning experience.
>
> One kind of evidence shows up both with remarkable clarity and consistency; that is, that social attitudes vary directly with the *amount* of education. Adults with less education tend to have less regard for civil liberties, less tolerance for groups other than their own, and to hold more authoritarian attitudes. (35)

In addition to a possible lack of awareness concerning adult development and consequent attitudes, not a few educators and administrators in the adult context have labored under several

false assumptions which inevitably affect the constructs and outcomes of their teaching endeavors. There is the assumption that mastery of a field of study or body of content predicates the ability to effectively communicate the body of knowledge. This is a prominent assumption in formal post-secondary education. The image of the college professor, whether dull in lecture or fervently fired, nevertheless pompous and alienating or disjointed and eccentric, is a common one lampooned in cartoons and dormitory discussions. Because one is a scientist, psychologist or even a musician, does not automatically mean he or she is also a teacher. Teaching is an art that requires its own knowledge and skill. Unlike medicine, law, engineering and therapy, teaching on the college and university level unfortunately seems to be the only high level profession where an individual may enter the career without the usual prerequisite trial of competence in using the tools of the trade.

While most individuals recognize that they play roles daily as they act out their small dramas of life (and some are quite adept at doing so), most still would hardly expect or even dare to step out on a public stage without specific training in the profession of acting. Yet this kind of scene is played out repeatedly in the role of the college teacher who goes daily before a captive audience to improvise his way through a classroom performance. William Schwartz laments the absence of the subject of classroom teaching on the American college campus. When he looks at his own thirty years teaching experience in four large universities, he says: "I have not until very recently attended a single formal faculty meeting devoted to discussion of teaching methods, comparison of classroom events, or examination of teaching theory and research. For educators themselves, ways of teaching do indeed seem to be 'beside the point'" (238).

A second false assumption concerning teaching is based on the notion that if one is a teacher at all, one is a teacher of all. There is therefore the problem of successful teachers to one age or identity group attempting to ply their trade in like manner in another marketplace without recognizing the different needs, developments and expectations of that group's age and experience. Teachers of the young must make adjustments in order to successfully teach the older generations. Even with the wide span of the adult generation (often a continuum of 50 years) adjustments must

be made between the teaching styles applied to the young adult, the middle adult, and the older adult. With the changing trends in adult life span and the increase in enrollment of adults at all age levels, college and university professors are discovering they are no longer teaching to a rather fixed classification of students, mainly 18 to 23 year-olds on the undergraduate level and below 35 on the graduate level. Teachers in many post-secondary learning environments may now find they are facing groups of students with ages ranging from 18 to 65 within the same classroom. This same conglomeration of age and experience span also exists in many of the large adult Sunday school classes of the Christian church. These vast variables present some of the unique challenges of the original one-room schoolhouse.

There is also the assumption that because adults are "mature" masters of their own ships, they have their senses, attention, and emotions under control enough to effectively manipulate their rudders toward deeper or stronger interior currents of self-motivation. This notion that the adult student is solely responsible for the learning end of the teaching process because of his or her developed state of maturity releases the teacher who believes this way from the responsibility of initial motivation and maintenance of interest. It is a notion which has now been challenged by concerned, creative adult educators. These educators recognize the mutual role the facilitator of adult learning has to motivate students towards the learning process by meeting needs and interests and reducing blockages to reception.

Adult education is no longer a minor venture, it is a major industry. A number of factors, such as medical discoveries, better health care, increased life-span, early retirement, information explosion, computer utilization, increased mobility, and employment changes during the past generation have put increased focus on the adult as a prime subject for educational, physical, and sociological study. The remarkable increase in the number of publications and media presentations in the field point out that psychologists, sociologists, philosophers, theologians, and educators have turned their attention to a group of people who are now living upwards to thirty years longer than the norm of a century ago. In addition to other governmental and social

implications of this extended life-span such as health care, taxes, and social security, there is also the need for the community and society at large to respond in reality to a growing segment of the population who are now seeking personal enrichment in terms of education, vocation, and recreation during those added years.

Factors of biological, intellectual, and social findings from research in the areas of adult development and adult education have already begun to impact some of the key systems in our society. As mentioned earlier, some of the researchers in these areas have identified characteristics of the adult learner, that have significant implications on the planning and implementation of adult education experiences. While there has always been the assumption that the physical body declines with increasing age, including the beginning reduction of acuity in the visual and hearing senses around midlife, a question now is how much is the actual decline and how does it affect the learning? In terms of the recognition of this inevitable decline, and probably due to a sense of one's own mortality, adults begin to measure their lives after the age of forty (normally past the half-way mark of today's life span expectancy) as time until death, while as children they tended to perceive their lives as time since birth.

In reference to valuing the rest of their lives and making the most of the time they do have left, many more adults in today's society have taken the option of further education. In terms of re-entering the formal educational scene, most adults tend to select their new learning programs in response to current life problems and circumstances. The adult's continuation and commitment to the project or program is directly related to his or her participation in the decision-making process to enter and proceed. This also relates to those adults who still select learning experiences for the sheer enjoyment and fascination with the topic and for the fulfillment it entails. For some adults there is an encounter with learning that transcends the purely utilitarian notion of entering it for the sake of problem-solving and crisis management. This kind of learning is "undertaken with no specific goal in mind. It is unrelated to life tasks and instead represents a means by which adults can define themselves" (Brookfield, Understanding, 99).

While there are a number of adults who may enter learning for the sake and joy of learning, there are also a considerable number who enter learning experiences out of a need to know in order to solve a problem. In both cases, the adult is more inclined to stay with the experience if the decision was personally made rather than extrinsically imposed. Most adults who are self-directed accommodate to two basic learning needs: a need for self-government over their lives and a need to belong to and participate in groups.

Nancy Foltz has lectured widely and written numerous articles, workbooks and guidebooks on aspects of religious education, specializing in adult education. One of her most heralded works is the comprehensive Handbook of Adult Religious Education. Foltz, who has synthesized some of her findings into a chart of the intellectual profile of the adult learner, reiterates the observations of Knowles and others that teachers of adults must be aware of the levels of development of the adults in their groups in order to gauge the learning objectives appropriately, for if the objective is too elementary or too difficult, the adult will experience discomfort. Likewise, the educator must realize the varying factors under which the individual adults within a given group may have selected the educational program:

> Adults tend to learn best when they can set their own pace. Their reduced speed is compensated for by improved efficiency and competence in learning strategies. When learning is consistent with old learning it reinforces; when inconsistent it interferes.
>
> Some adults are goal-oriented learners who use education for accomplishing fairly clear-cut objectives. Some adults are learning-oriented. These adults seek knowledge for its own sake. . . .Being able to measure his/her own success is perhaps the strongest motivating force for an adult to continue on to put fresh energy into the chosen study. (41)

Irving Lorge further delineated a list of *Incentives for Adult Learning* as shown in Figure 3. The theorists and researchers he reviewed all suggest that the adult educator should be aware of the needs, intellectual capacity, interests, values and incentives of the learner. The awareness will inevitably help the adult educator in the religious context more effectively plan an educational strategy and environment to come closer to meeting those needs and interests the individual has in

relation to the learning experience.

Adults Want to Gain	Adults Want to Be	Adults Want to Save
time	social	time
money	creative	work
health	up to date	risks
comfort	efficient	worry
popularity	hospitable	money
advancement	gregarious	doubts
self-confidence	good parents	discomfort
personal prestige	recognized as authorities	personal embarrassment
security in old age	influential over others	
improved appearance	proud of their possessions	
praise from others		
pride of accomplishment		
leisure and increased enjoyment		

Figure 2. What adults want to gain, what they want to be, and what they want to save. (Lorge, 25)

Facilitating Self-Directed Learning

According to the proponents of self-directed learning, the primary function of the leader, teacher, or manager in the adult learning context, is that of facilitator. The facilitator need not be an expert on all subjects, but should be a rich resource. The facilitator serves as a "conduit" between the participant who wants to gain something in particular and the resource from which he or she might receive it. The facilitator guides the individual through the learning process and, in doing so, assists the individual in the attainment of personal goals. Knowles calls the facilitator the *change agent* and suggests that his or her responsibilities extend beyond the routine scheduling of activities to fulfill fleeting interests. Instead, their responsibilities must include involving the student in a "penetrating analysis of higher aspirations and the changes required to achieve them, the diagnosis of obstacles that must be overcome in achieving these changes, and the planning of an effective strategy for accomplishing the desired results. Their part in this process is that of helper, guide, encourager, consultant, and resource--not that of transmitter, disciplinarian, judge, and authority" (Adult, 37).

With the image of the teacher in this light--as one leading a search party or treasure

hunt--we can envision the excitement of such a venture with the captivating enthusiasm of the guide. William Schwartz suggests that when teachers enlarge their own vision of their job and function, they move more into the center of the action and the atmosphere will most naturally change. "New strategies and skills are demanded and the work grows more difficult. They will not abandon their command of the subjects they teach, or withhold their knowledge and experience; but in this new context, their roles will change from chief purveyors of the truth to that of expert guide in a common search for useful meanings" (242). In these kinds of shifting roles, the class members move from the positions of audience members to the more stimulating positions of co-travelers, partners in gem prospecting, archaeology, and landscape scouting.

Kidd describes the effective adult educator as also a learner. The sentiment is that one who has lost the capacity for learning himself, should not be in the company of those who have not lost such a treasure, at least not in the role of leader. The teacher himself must remain a learner, for it is his own positive attitude toward the process of learning that in the end is a more powerful motivator than his words.

> Nothing is as transparent as the attitude of another to learning. And no one sets up such a block for others as he for whom learning seems so unimportant that he is not bothering with it himself, even though he claims it might be useful for others. . . . Keeping up to date in regard to learning is only comparable with keeping up to date in regard to medical practice.
>
> As is true of some other fields, the agent in learning is not only an artist, but a craftsman as well and needs to take over some of the attitudes, such as the concern about skill, the devotion to self-improvement, the slow maturation of skill that is the hallmark of the genuine craftsman. (297)

In addition to being a learner oneself and recognizing teaching as a skilled craft, Kidd suggests that the adult educator should exhibit other traits to be effective in her field. She should herself have a rich storehouse of living experience. She should have a well-developed imagination. She should have a sense of balance. "Perhaps no two observers mean the same thing by balance. But one can guess what they intend. It usually has something to do with the old Greek virtue of moderation. It may mean the ability to benefit from different points of view without being lost in

partisanship" (302). Kidd likewise advises that the adult educator should also be able to deal effectively with controversy: "In most fields of controversy and social action there is a need for rationality precisely because so much that happens is irrational, emotional, and unreasonable. However, what the practitioner . . . needs most may be emotional balance to live with tension and the faculty of scrutinizing his own motives, aims, methods, and feelings" (304).

Teachers of adults vary considerably in their teaching styles as they have a variety of background experience and a variety of instructional methods which can enrich their craft. Those who utilize information and training from a variety of group organization and process venues may likely experience more satisfactory participation than those who are not aware of the tools. So the effective facilitator of adult learning will keep informed about current findings in human resource management, group dynamics, workshop procedures, learning games, creative discussion techniques and innovative means of discovery and interaction. The effective adult educator will also have a thorough understanding of the background and needs of adult learners as well as an understanding of the content, scope and potential of the program. Awareness of these variables allows the educator to more effectively convey the material through example as well as explanation and demonstration.

This, of course, depicts effective adult education as an enriched collaborative group effort of mutual trust and support. Unfortunately, this integrative community ideal is not always encouraged or supported on many campuses of higher education. Theodore Gross, formerly dean of humanities at City College of New York and provost of Pennsylvania State University, has authored several pieces on the profession of teaching. He laments the trend in higher education which pressures the professor to engage more in research and writing than the craft of teaching. He notes that the system is set up to reward these other scholarly practices with more public and professional prestige than the teaching skill in the classroom. Yet, he reminds that it is the classroom -- the learning -- on which everything else depends. Gross maintains that "teaching is a selfless art. One surrenders to an experience that seems evanescent and difficult to measure."

No books stand on a shelf after twenty or thirty years to point to the success of one's teaching and students rarely come back to praise the professor who changed their lives. But he states that the sense of reward accompanying the awareness of success in the classroom when one has helped discover deep insight for someone else who wants to learn, is unmeasurable: "At that moment each of us digs into his own character for those qualities that inform great teaching and tries to bring to the surface these attributes of his performance as a classroom teacher" (37). Gross lists the characteristics he has perceived are the quintessential qualities of great teachers:

> • *A knowledge of one's subject matter*. . . . it must be as broad and deep as possible. Professors have an obligation to attend conferences and workshops, to learn from each other, to keep intellectually young, to validate the importance of what we do.
>
> • *The passion for one's subject*--that discipline he loves and wants to pass on as a legacy. Every student knows whether the light in his teacher's eye is genuine.
>
> • *Clarity of presentation*. Teaching may ultimately be an art and successful teaching a mystery--but as in writing, reading, or dancing one has to learn the steps that allow the mystery to occur.
>
> • There is *creativity* in the great teacher that no degree of training, no accumulation of knowledge, no feeling for subject matter can replace . . . so that connections could be made between the classroom and life.
>
> • *The ultimate characteristic of great teaching has to be sensitivity*. We must search for the sympathetic voice and gesture, for the sympathetic imagination, in all of us. (37-8)

Kenneth Eble's text, Professors as Teachers, also deals with the qualities and practices that characterize an effective teacher in post-secondary education. He begins by suggesting that teachers admit that they do not know it all and, in fact, know very little. The only thing the professor can really know is that he must be constantly ready to drop old strategies and adopt new ones. Among the strategies Eble sets forth, is first the awareness that teaching is a discipline. Since students vary, classes vary, teachers vary, subjects vary on a regular basis, the educator must recognize that nothing works all the time. Eble also suggests that generosity is essential to good teaching: "Teaching demands a great deal of giving. Giving of self--personality and

character--as well as energy, time, skill, and knowledge. Generosity of outlook, translated into daily practice, is closer to teaching itself. . . . The really effective teacher must exert himself for the students he has wherever he is and be generous enough to risk wasting all his efforts" (38).

Like Kidd, Eble also notes energy as an outstanding characteristic of the effective teacher. Teachers are aware of the energy required for effective teaching when they come away from a successful session feeling almost drained. Energy translates into enthusiasm for one's subject as well as for the process which is taking place. Physical energy is invigorating as the teacher recognizes the importance of motion, gesture, vocal variety, the very essence of fervor. Eble and others have characterized effective teaching as a performing art where skills must be developed to win an audience. Even when the teacher steps away from the star role and joins the rest of the cast in mutual support, she must expend no less energy. Even in the role of facilitator, the teacher will best serve the students if she exudes a charismatic fervor for the hunt.

In conjunction with energy of performance, Eble suggests that variety is a necessary attribute of effective teaching: "A virtuoso teacher would have many ways of teaching and a variety of resources for each. . . . Every teacher should have enough performance training to have command of the timing, pace, and dynamics of a verbal performance" (44). Just as a sensitive, creative teacher utilizes skill in performance, she must also recognize the impact of varying mood in the classroom context. The teacher should not be hesitant to display her own altering moods and to orchestrate a variety of moods to impact the experience in the group. Humor, irony and displays of temperament are welcomed by most students. "The teacher who never lets a mood show may achieve a remarkably consistent image of serious devotion to his subject, but he probably has less impact than he would if his mood were set off by evidences of humanity as well as of scholarship" (Eble, 45).

Clarity and organization are among the measures of a teacher's performance, but they are apparently subordinate to most of the above suggested positive traits. There must be a balance even to clarity and disequilibration. While on the one hand, the material with which the teacher

deals may have some implications on how she succeeds in organizing it, on the other, not all of the program and process of education can be neatly wrapped up and delivered as expected on schedule. Eble proposes that "teachers should feel somewhat uneasy if all the things they deal with come out in neat lists, outlines, or classifications. . . . Students, after all, should be involved in the process of defining, relating, and analyzing their subject to give it order" (49).

Ultimately, the effective teacher in adult education provides an environment and experiences which move the students into making their own discoveries. Self-directed learning essentially becomes participatory learning as the individual engages in learning that is directly geared toward personal issues, incentives and interests. It may be the only effective means by which the individual may keep up with his own rapidly changing needs and solutions to problems. David Kolb, in his article, "Learning Styles and Disciplinary Differences," reiterates:

> Experiential learning is not a molecular educational concept but rather a molar concept describing the central process of human adaptation to the social and physical environment. . . . As such, it encompasses other more limited adaptive concepts, such as creativity, problem solving, decision making, and attitude change, which focus heavily on one or another of the basic aspects of adaptation. . . . From this broader perspective, learning becomes a central life task, and how one learns becomes a major determinant of the course of personal development. The experiential learning model provides a means of mapping the different developmental strategies and also a normative adaptive ideal--a learning process wherein the individual has highly developed abilities to experience, observe, conceptualize, and experiment. (in Chickering, 28)

Experiential education is a relatively recent term in the venues of educational nomenclature. Although the derivation of the term is obviously from "experience," not all experiential education must be linked with hands-on kinds of learning, as expected in directed studies, internships or job training. Since Dewey used the concept of experiential education in 1938, some educators have used the term to mean direct on-the-job learning while others have used it to refer to the process of learning self-awareness. "Nonetheless, there are some common elements in the term as used with North American higher education. These include Dewey's notion of active learning (as opposed to passively listening to a lecture) and encouraging close links between learning and 'real life', especially work situations" (Knapper and Cropley, 96).

There is an active Council for the Advancement of Experiential Learning (CAEL) which has several hundred institutional members and develops activities and programs which will promote the mission from which they derive their name. Much of CAEL's work is devoted to recognizing work-study, field-experience, and prior-learning efforts as noteworthy for academic credit in institutions of higher education. The organization recognizes the diversity of terminology in reference to experiential learning. Self-directed learning and project-based learning, while it is essentially experiential, often does not fall under the rubric of the category in certain writings.

> The experiential learning movement has achieved such prominence in North America that efforts have been made to develop an underlying theoretical rationale derived from basic learning principles. The work of David Kolb is frequently used in this connection. His notion of the "learning cycle" involves a series of sequential steps that include experiencing, publishing (sharing reactions and observations), processing (the systematic examination of commonly shared experience and identification of group dynamics), generalising (inferring principles about the real world), and applying (planning more effective behaviour). (Knapper and Cropley, 99)

Active and creative personal involvement in the learning process is crucial. The experiential learning cycle begins with the immediate concrete experience which then leads to the observation and reflection upon the experience. Kolb notes that the student "must be able to involve themselves fully, openly, and without bias in new experiences; they must be able to observe and reflect on these experiences from many perspectives; they must be able to create concepts that integrate their observations into logically sound theories; and they must be able to use these theories to make decisions and solve problems" (236).

The function of the teacher/facilitator in experiential learning is that of guide as well as prod, perhaps even designer of the initial experience. This provides a framework of order and freedom as the teacher changes positions from leading to following to ambling along beside to nudging from behind. The ambivalence the students have to the continually changing relationship helps establish a creative imbalance which can stimulate growth through development of a tolerance for ambiguity. The effective educator may then be in the position to create a "pearl"

through the selective insertion of an abrasive item--known to the oyster as a foreign particle. A simple grain of sand can be transformed into a pearl when it finds its way into the sensitive insides of the oyster and essentially has to be "dealt with" in order for the oyster to tolerate its presence. Likewise, the student's "pearlescent secretions," stimulated in the effort to tolerate ambiguous discomfort and deal with the intrusion of a penetrating concept, may eventually produce the precious gem of awareness, a provocative *"aha!"*

According to Eble, knowing facts and having the power to recall them are not the most important abilities a teacher needs: "Quick perception, ability to see relationships, curiosity, imagination, and common sense are equally valuable mental traits" (51). In the case of the pearl metaphor used above, the effective teacher must have the sensitivity to know how much abrasion simply causes unhappy frustration and how much stimulates creative growth. The only way for the pearl to develop is for the student to participate in the process. These writers, it appears, would agree with the words of Confucius, although they were said centuries ago: *"I hear and I forget . . . I see and I remember . . . I do and I understand."* The key concepts of this section, which dealt with motivation for learning, adult life stages and experiential strategies for teaching adult education, have direct and parallel implications on the use of creative drama in adult Christian education. The premise of creative drama is expressly a form of participatory and experiential learning. The typical teacher of creative drama parallels the pattern suggested for the andragogical teaching model of being more a facilitator, conduit, encourager and resource rather than a transmitter, judge or authority. The motivation for learning in creative drama is based on content that flows out of the participants' needs, concerns and interests and may therefore be applied immediately to their lives. Likewise, the advocates of more beneficial adult education have suggested that the contents of the program should be more personally generated and engaging to the participants in order for them to be motivated to participate. Since the prime material for creative drama is derived from the lives, concerns and interests of the performer/participants, and since the core of the activity in creative drama is participatory, there is substantial likelihood

that Confucius' adage, "I *do* and I understand," will be reflected in the learning and retention dynamics of the creative drama process.

ADULT CHRISTIAN EDUCATION

The third focus in this chapter is the significant literature dealing with the condition and practice of adult Christian education. As mentioned in the introductory chapter, the involvement of adults in local church activities is one of the largest single forms of continuing education in America. And adults do it by choice, often out of habit, but usually out of personal and religious conviction. A 1980 Gallup poll indicated that 49.3 percent of the total national population stated they were Christian church adherents. In some states of the union this figure reached as high as 75.0 percent (Bureau of Census, 58). In 1988 another Gallup poll which included similar questions indicated that 55 percent of the 18 to 29 year-olds in the nation were church members or regular attenders. The percentage increased to 65 percent of the 30 to 49 year-olds, with 73 percent of the fifty-year-old-and-above group claiming church membership (Bureau of Census, 55). As related in a Compendium of American Public Opinion, at least six significant statewide polls taken between April of 1984 through May of 1985 indicated that a close margin of 95 to 96 percent of the respondents answered yes to the question of whether or not they believed in God. Several other polls conducted state-wide and by CBS News and the New York Times showed a range of from 52 percent to 70 percent of the population saying that religion was very important in their lives. Several of the same polls show a frequent attender aggregate of 56 percent who claim they attend church from several times a week to several times a month (Gilbert, 317-18). "From the reference to God in the pledge of allegiance to the flag, to the proclamation 'In God We Trust' on U.S. currency, it is clear that even though no single religious group has official sanction from the government, Americans' most fundamental views of themselves and their country are deeply imbued with religious elements" (Gilbert, 303).

Religious institutions are now in the position of participating in the education of over thirty million Americans. Additional millions are involved in various activities of the church such as youth work, women's organizations, committee work and conferences which have direct educational possibilities. A comprehensive national survey conducted by the Gallup Organization and the Princeton Religion Research Center indicated that one of every five adults 18 years old and over is an evangelical Christian and more than 100 million adults are members of a church or synagogue. However, barely over one-tenth of the public tests religious beliefs *first* by what the church says (Gallup, 6). In spite of the numbers, only a fraction of the adults involved with the churches are participating directly in the educational life of the church, and yet that fraction is still a significant number of the population.

Those who do partake of the educational options, study groups, and Sunday school classes of the church, do so for varied reasons. Adults have answered the question of why they attend church study groups, giving a broad scope of motivations. Some honestly admit their knowledge of the Bible and the Christian faith is weak, that their comprehension of worship is vague and that their participation in the world as Christians is superficial. They finally come to a determination that it is time for them to do something about their ignorance and weakness of faith. Some have an honest quest for living faith and are in a mature and sincere search for answers. Some parents who want to more effectively pass on their faith to their restless teens are anxious to know how to answer the hard questions. Others are concerned about being able to effectively guide and listen to their relatives and close acquaintances who are also searching for answers to life's puzzling questions. Some are curious and motivated to learn just for learning's sake. Others continue to attend out of tradition, habit, or attachment to the nostalgia of good, old-fashioned religion. Some enjoy being a part of a group where they may be stimulated intellectually, or known as a puzzler or non-conformist. Many join or remain in a religious education group because of fellowship and a place to air problems, triumphs and concerns, and to benefit from the nurturing offered there (Shipp and Mckenzie, 29). For generations religion, and the Church, respectively, have been

sources of renewal and sustenance in areas where individuals could not even articulate the benefit they experienced as having its source in religious spiritual awakening. Maslow states that traditional religion at its best has helped to stimulate inspiration and awe. It has been a source of comfort and fulfillment. It has been a primary guide in the determination of value choices as well as toward the discrimination between higher and lower, better and worse alternatives. It has helped to "produce Dionysiac experiences, wildness, rejoicing, impulsiveness. . . . Religion must be not only intellectually credible and morally worthy of respect, but it must also be emotionally satisfying" (Religions, 42).

Functions of Religion

What is the function of religion in the life of an individual believer? Even in light of Maslow's description of what religion should do for one, there remain ambiguities concerning its function primarily due to difficulties in definition. What is defined as "religion" to one is heard as "faith" to another. Yet still another may classify church membership as the tangible evidence of religion in the life of the participant, while another might argue that religion is one's personal spiritual condition. Libraries hold shelves of volumes on the study of religion. The concept of religion as a faith experience and the study of religion as an established institution of doctrine hold diametrically separate positions in the minds of many. Below are several of the prominent attitudes concerning the subject:

> Wilfred Cantwell Smith maintains that the word "religion" has had so many different definitions that we would do better to drop it from our vocabulary. Smith prefers to work with the concepts of "tradition" and "faith" rather than with "religion." Nevertheless, he retains the adjective "religious" because it refers to the truth that persons "live religiously" as they "participate in . . . transcendence." Thomas Groome has defined religious education as an activity that is a "deliberate attending to the transcendent dimensions of life by which a conscious relationship to an ultimate ground of being is promoted and enabled to come to expression." There are religious educators who hold that one must begin with educational theory; there are others who assert that theology is the primary and foundational source for understanding religious education. (Vogel, 76)

It is because of the difficulty with definition that this dissertation focuses its lens on only one pocket of religion --albeit, quite large -- the organized evangelical Christian church, which currently consists of dozens of denominations such as Baptist, Methodist, Presbyterian, Lutheran, etc. The roots of the evangelical Christian church began with the early disciples and followers of Jesus who believed in his deity and attempted to live by his precepts and commandments. It continues to identify itself by the same basic tenets: that it believes in the deity of Jesus and uses his teachings and the bible as guidelines for personal life and the life of the Christian community.

For centuries, the Christian church in the western world has played a prominent role in moral and civil influence. At its worse, particularly when it controlled political power, it had less positive impact on the community and individual spiritual and altruistic domains. At its best it contributed significantly to the value structure of society and spiritual well-being of individuals. Until the nineteenth century in the western world, the Christian church held a central place in the establishment and maintenance of ethical and moral values of a community. The objectivistic sciences of the past century began an erosion of the stronghold the church and its religious precepts had in the minds of the masses. In some of the more suffocating forms of control which were evident in prejudice, intolerance and anti-intellectualism, the release of the stronghold proved beneficial and enervating. But in other areas concerning the skepticism toward mysticism and transcendence, Maslow suggests the relinquishment may have not been so healthy. Maslow infers that the value-free notions of the new sciences have "finally proven to be a poor foundation for the atheists, the agnostics, the rationalists, the humanists, and other non-theists, as well as for the 'liberal' religionists" (Religions 40). His notion is that there are intrinsic needs of a spiritual nature which have not and will not be met by a rationalistic base of scientific thought. He warns that twentieth-century seekers who have flocked to the new temples of rational knowledge in order to bow before the natural sciences will return bored and empty to an impersonal world:

> Like positivistic psychologists, they feel much more at home with the cognitive than they do with the emotional and the impulsive and volitional. They make no basic place in their systems for the mysterious, the unknown, the unknowable, the dangerous-to-know, or the ineffable. They pass by entirely the old, rich literature based on the mystical experiences. They have no systematic place for goals, ends, yearnings, aspirations, and hopes, let alone will or purpose . . . . The inexact, the illogical, the metaphorical, the mythic, the symbolic, the contradictory or conflicted, the ambiguous, the ambivalent are all considered to be "lower" or "not good," i.e., something to be "improved" toward pure rationality and logic. It is not yet understood that they are characteristic of the human being at his *highest* levels of development as well as at his lowest, and that they can be valued, used, loved, built upon, rather than just being swept under the rug. Nor is it sufficiently recognized that "good" as well as "bad" impulses can be repressed. (Religions 41)

Obviously, the paradoxes of religion and religious experience abound in contemporary society. On the one hand, religious experience is recognized as a very individual matter, hinged on the foundational belief that one ultimately stands alone before one's Maker. Relationship with God for many is considered intensely personal. However, religion, on the other hand, is also seen as a communal expression. One may worship alone, but one is often invited to worship in a collective. On the one side, a considerable portion of Christian scripture is dedicated to the description of the individual alone in prayer, in spiritual search, and in response to personal judgment and forgiveness. Yet the opposite swing of the pendulum points to much of holy writ being devoted to the joys and invitations of life lived in community, in harmony with others, with the responsibility to direct belief outward toward others in tolerance, forgiveness, and nurture. The United States Catholic Conference states that a prominent function of the Christian church is to provide a place for worship and fellowship out of which emanates service and ministry. A key factor of adult education in the church must include hospitality, in the sense of mutual ownership and trust, resisting the tendency to withhold empowerment. In reference to adult education, among a list of basic premises, they state that "Co-equality of learning is a fundamental disposition; all four learning styles should be represented in a balanced adult education program; creating conflicts, resolving conflicts and learning contradictions are positive aspects of adult situations; and lifelong learning is the keystone to adult education. It is a process and not a program.

Programs are part of the process" (18-21).

Parker Palmer, winner of the Uhrig Award for excellence in teaching, is also an author of numerous books and articles on spirituality and education. He speaks of "transcendence" as being more than a lifting out and above into spiritual plains of mystical elevation. Rather, transcendence is a "breaking-in, a breathing of the Spirit of love into the heart of our existence." He avers that the basis of Christian belief is that God became flesh and dwelt among his people. In this action, the spiritual world and the concrete world were meshed so that the lines of distinction between sacred and secular were diminished, allowing for possibility of a new kind of wholeness. This kind of spiritual reality allows believers to regard their world, themselves and others around them with new hope through the power of love. In conjunction with this religious notion, Palmer gives a basis for education from a spiritual perspective:

> In Christian tradition, truth is not a concept that "works" but an incarnation that lives. . . . Christian tradition understands truth to be embodied in personal terms. . . . Where conventional education deals with abstract and impersonal facts and theories, an education shaped by Christian spirituality draws us toward incarnate and personal truth. In this education we come to know the world not simply as an objectified system of empirical objects in logical connection with each other, but as an organic body of personal relations and responses, a living and evolving community of creativity and compassion. Education of this sort means more than teaching the facts and learning the reasons so we can manipulate life toward our ends. It means being drawn into personal responsiveness and accountability to each other and the world of which we are a part. (14)

Palmer's notions of Christian spirituality and tradition focus on the aspect of relationship as a core feature of the community of believers. It appears, then, that he, along with other key Christian philosophers, sociologists and educators mentioned in this section, advocate a system of Christian education which emanates from a core of community love and service.

A fundamental expectation of religion in the life of the individual is to help locate answers to the eternal questions: Who am I? Why am I here? What can I contribute? What difference does my life make? In contemplating answers to these questions, the theologians who composed the Westminster Confession surmised that one's chief end in life is to love God and enjoy him forever.

The goal to love God is also translated to mean love for his creation, his people. Josef Garai insists that one's personal life goals must move towards transcendence of personal interest, so that the life goals must be meaningful and satisfying for more reasons than are immediately realized:

> A meaningful life goal must open up avenues that hold out the promise of some kind of transformation characterized by growth and change in other people's lives. . . . Victor Frankl believed that this transpersonal view of the individual is greatly reinforced by the need to create and adhere to a strong spiritual belief system. He became aware of the power of this spiritual force when he was compelled to witness the horrifying acts of wanton destruction of the dignity, integrity, self-respect, and ultimately the physical existence of concentration camp inmates. He and several others who believed that man was truly created in God's image and permeated by the spirit of true love and compassion were able to survive the most excruciating ordeals with their self-respect and dignity not only intact but even strengthened. Their self-transcendent spiritual belief supplied them with an inexhaustible reservoir of vital strength and energy insuring not only their physical survival but also their ultimate spiritual triumph over their brutal Nazi oppressors. (Garai, 179)

This sense of "otherness" appears in the literature as a key agent in the establishing of purpose for Christian education. The Christian church, by definition, is a called-out or separated body of disciples, dedicated to belief in and practice of the principles and teachings of Jesus Christ. What the church of Christ <u>is</u>, determines what it <u>does</u>, as well as the reverse. If the church carries out its role as a worshiping and service-oriented body of believers which consciously seeks to obey the teachings of Jesus, then the . . . "church modeled after biblical guidelines will become a ministering body serving actively and meaningfully in a crisis-ridden world. . . . Christian adult education in this context is designed to help people mature within the sphere of the church" (Zuck and Getz, 26).

Following Christ as head of the church and master teacher, the members of the Christian faith are called out to serve and minister. The "otherness" focus mentioned above is evident in the commandments made by Jesus to his followers to first love and serve God and then love and serve one another as well as those outside the immediate circle of believers. Zuck and Getz observe that, "More than a nurturing, edifying body, the church is a ministering body following Jesus Christ, whose example provides the norm for all Christian service. In the New Testament the ideal of

'servantship' is ever present" (27).

Most of the major denominations of the Christian church have attempted to synthesize their objectives for their individual and collective existence. In these attempts, they have formulated lists of goals from time to time, often changing vocabulary and style from generation to generation, but remaining essentially the same in essence. In his article, "The Challenge of Adult Christian Education," John Sisemore suggests the following prerequisites as a beginning point in formulating goals for an adult Christian education program: Christian conversion, church membership and Christian worship. Sisemore suggests that the aim is then to help each adult grow toward mature Christian knowledge, understanding, and conviction while also assisting him or her to develop attitudes and appreciations that will frame his or her approach to life upon Christian principles. The further objective would be to help guide each adult in developing habits and skills which promote spiritual growth and which would help the individual apply Christian standards of conduct in all areas of life as well as encourage him or her to invest his or her talents and skills in Christian service (in Zuck and Getz,17).

Parker Palmer feels that certain disciplines must be followed in order for the individuals in the body of believers to grow in and maintain their image of God; an image of love. Because of historical evidence of division and destruction which has on occasion effectively reduced and made impotent the influence of Christians in the world, Palmer maintains that the individual as well as the collective body of believers should develop spiritual disciplines which are practiced daily in order to resist a continuation of the deformation of God's image of love in his creation. These disciplines include the "study of sacred texts, the practice of prayer and contemplation, and the gathered life of the community itself" (17). While prayer and study help the believer more firmly establish and solidify his or her beliefs through contemplation, gathering together in the spiritual community helps bring the individual out of his or her solitude into an atmosphere of communion and relatedness. Palmer suggests that the Christian community surrounding him should then help him to check his own tendencies toward distortion, by helping him interpret the

texts he studies and giving him further guidance in his experience in prayer. Unlike most monastic religious life, life in the Christian community also helps one learn through socialization how to experience and express love in relationships. Palmer continues to describe what life in the community for him should do: "Life in community is also a continual testing and refining of the fruits of love in my life. Here, in relation to others, I can live out (or discover I am lacking) the peace and joy, the humility and servanthood by which spiritual growth is measured. The community is a discipline of mutual encouragement and mutual testing, keeping me both hopeful and honest about the love that seeks me, the love I seek to be" (18).

Eugene Trester suggests that "contemporary biblical scholarship alerts us to the fact that the Bible was formed in a community context. Adult learning theorists stress that adults learn best in a community atmosphere, fostering cooperation, caring, and mutual respect" (343). Trester, who is the designer and facilitator of the Biblical Andragogy Clinic, suggests that "a solution to the major contemporary religious education problem for churches and synagogues lies in the development of small communities of adult learners." He further notes that it is difficult for an ordinary Christian to achieve an adult level of faith without the nurture and prodding of the faith community:

> And if the community expects the individual adult to reach adult faith, it must be prepared to provide a model, a religious vocabulary, a challenge to growth, and a forum for working through to a new understanding of faith. . . . For each community to be a community with a human face, it has to be small enough to enable a network of interpersonal relationships to develop and grow among all its members. A sense of belonging must be fostered through services prompted by mutual concern. . . . The net result of adult religious education needs to be more than personal enrichment. It needs to be the development of leadership in a community of trust. . . . Biblical Andragogy is premised on the assumption that groups of adult learners are the richest potential source of creativity if they interact supportively, noncompetitively, and collaboratively (349).

Adult Faith Development

Whereas people attend church and religious functions for numerous reasons including those which are primarily traditional, social and cultural, an underlying recognition is that many

participate in the institution of the Christian church because of their need for a religious context and their search for personal faith. "Many intellectuals today find themselves skeptical in every sense, but fully aware of the yearning for a faith or a belief of some kind and aware also of the terrible spiritual (and political) consequences when this yearning has no satisfaction" (Maslow, Religions 38). Religion has been a powerful driving force of humanity throughout history; impacting nations, cultures, families and individuals. Religious expression has influenced government, art, education, literature, recreation, community, and personal relationships. The basis of religious belief and the development of faith is no small matter when considering the focus and function of adult Christian education. It is from misunderstanding or naivete about these foundational precepts that writers and organizers of programs tread into murky waters when making assumptions about the function of religion or the impact of the faith walk. Although the terms are often used interchangeably in Christian education, the differences between "religion," "belief," and "faith" are significant:

> Religion exists among all peoples who seek to understand and explain the nature of creation; the meaning of life and death; the relationship among past, present, and future; and the supernatural powers in the universe. Religion and Christianity are not necessarily the same thing.
>
> Belief, also, is an ambiguous word. They may be highly individual and are assumed to be chosen by the person professing them. Conversely, beliefs may be part of religious tradition and be adopted by individuals simply because of the customs. Regardless, belief is the way we express our feelings about our religion. Again, belief may or may not be Christian.
>
> Faith is probably the most-used word of these three. It gives an impression of depth, power, and the essence of personal being. It is the way in which we express our innermost feelings about communion with Deity and about the ultimate issues in life. Faith, also, is not distinctively Christian.
>
> Faith may be viewed as what a person believes, but at a more mature stage it must also include why and how a person believes, acts, and lives.
> (Fowler and Westerhoff, 123)

James Fowler is a dominant theorist concerning stages of faith development. His research over a period of ten years was based on interviews with more than 500 people. Fowler noticed patterns emerging which coincided with research done in fields of education, moral development

and human behavior. He compared his responses with stage theories from Piaget, Kohlberg and Erikson and consequently developed his own theory, proposing a series of hierarchical, sequential and invariant stages of personal faith development:

> Primal Faith: Bonding and attachment. The primal others, in their mixtures of rigidity and grace, or arbitrary harshness and nurturing love, are present in the images of God.
>
> Intuitive-Projective Faith: Perception, feelings, and imaginative fantasy principal ways of knowing and transforming experiences.
>
> Mythic-Literal Faith: Reliance on the stories, rules, and implicit values of the family's community of meanings. Narrative is the favored and most powerful way of gathering and expressing personal and shared meanings.
>
> Synthetic-Conventional Faith: Begins to emerge in early adolescence. The mind takes wings. An integration of selfhood and identity. A synthesis of belief and value elements derived from one's significant others formed into a novel, individual configuration.
>
> Individuative-Reflective Faith: Shift in the sense of the grounding and orientation of the self. Objectification and critical choosing of one's beliefs, values, and commitments.
>
> Conjunctive Faith: Sees God as the being wherein all opposites and contradictions meet and are reconciled. An integration of elements in self and society; acceptance of apparent contradictions and paradoxes. A confident regard for one's conscious sense of self. Sees truth as multiform and complex. Moves beyond reductive strategy.
>
> Universalizing Faith: Decenters in the valuing process-- identified with the love of Creator for creatures than from the standpoint of a vulnerable creature. Manifests the fruits of a powerful kind of emptying of self as pervasive response in love and trust to the radical love of God. (Becoming 52-71)

Although stages one through three are often associated with childhood and adolescence, adults may be found in each of these stages as well. According to Fowler, some adults do not move past the early mythical-literary faith stage and other adults who are strongly influenced by peers are found to remain in the individuative-reflective faith. Fowler concludes that many adults ultimately move no further than stage five. Stage six, conjunctive faith, generally arises in adults of mid-life and beyond but is often never reached. Adults who reach the universalizing faith stage are found to be rare within our society, often identified as saints, martyrs, and prophets.

Tighe and Szentkeresti, in Rethinking Adult Religious Education: A Practical Parish Guide, suggest some specifics for needed support of individuals during their various stages of faith development. For the person in stage two the needs are: to have access to another person of gentleness and trust, to be allowed to watch and quietly wonder what is happening, and to have the freedom to ask questions as they arise. The individuals in stage three need community-involvement, tasks, belonging, clear limits, rites of time and passage, and peer activities involving new learning. Stage four individuals need a community of other searchers in classes and small groups. They need to respond to the challenge to have an answer and to see the correlation of faith and supportive reasoning. They need a structured external environment where it is easy to do the expected and other people who accept the fact that all questions cannot be answered. In stage five individuals need situations of decision-making and a call to witness and go public. They also need feedback for personal questions, support in coming to terms with limitation and mortality, other committed people, and help in discovering the commitments that are being made. In stage six of faith development, individuals need role models, a community of like-minded people, opportunities for experienced faith, times for reflection, a sense of celebration of community, liturgy, sacraments, critical study, and opportunities for exercising responsibility (40-5).

In his work, Faith Development and Pastoral Care, Fowler considers the stages of faith development in terms of their central characteristics of the Christian church and its responsibility to its people. One of the most significant functions of the church, says Fowler, is the encouragement of intimacy and family feeling within its community. Because the body of believers must be seen in reference to their relationship with one another, Fowler states that this internal intimacy must be "balanced by a care about the more impersonal and structural domains of public life. A public church encourages and supports its members in the development of vocations in which partnership with God is carried into the large-scale economic, technical, political, commercial, and religious structures that shape our lives" (24). He suggests that the purpose of the church should be to release the members from many of the enterprises seen

necessary in the maintenance and sustenance of the institutional church and its internal ministry in order to move out and make an impact on the marketplace of the larger world; the school, the government, the hospital and so forth.

Fowler further suggests in the above text that the church should be unafraid of encounters with the complexities and ambiguities of thought and ideologies of the world: "Convinced of the truth of its conviction of the sovereignty of God, the public church knows that God is greater and more than even our most adequate theologies can fully grasp. Therefore, it engages with others in confident openness, guided by the confidence that God often uses the truths of others to refine, reground, or correct our own" (25). These notions of openness to the search for truth, while serving and ministering to the needs of one another and mankind in love are the capstones of the objectives in Christian education. The spiritual insights, experiences of life, and learnings gained from key crises and advances in the journey all serve to motivate and move the individual upward through higher stages in the development of personal faith.

Fowler found himself "mining the richness of biblical faith for images and orientation characterizing partnership with God" in his recent work Becoming Adult, Becoming Christian. He notes numerous factors in the recent past and the immediate society which have a correlation to the breakdown of traditional and regional small-town ideals and which have had a significant effect on the capacity of the church to maintain a system of values that the majority can refer to as they seemed able to do in the past. The physical and social mobility of communities and families have disrupted systems of interaction that once formed and maintained a core of consensus regarding life-styles and mutually-held virtues. With the intense segregation into indifferent condominium boxes and the highly-structured corporate workplace, individual isolation as a result and as a response has made it difficult to maintain a moral community. There also seems to be a rather arrogant attitude concerning one's own mortality. With the extended life-span and access to miracle drugs, the majority of the middle-class American populace may have the illusion that life is less precarious than it was in other centuries. Fowler observes: "It has also shifted powerfully

the horizons of value and possibility in relation to which we determine the qualities of a good or well-lived life" (4). Consequently, the Christian church has a new and more challenging role in moral and spiritual education of a body of people who share much less in common than any previous generation.

Moral Development and Education

Even a superficial scanning of biblical scripture nets one the notion that knowledge of, followed by experience with, the Christian faith is expected to be a dynamic process that transforms one's life. Even for Plato, virtue in its ideal form was justice, and the individual who knew the good would be expected to choose the good. The ideal is that true religious experience effectively inspires and induces this virtue. However, even from the beginning as seen in the biblical account of the Garden of Eden, knowing good and choosing good have not always operated in tandem. The tendency to do good primarily in order to avoid punishment was a dominant theme of the Christian church throughout the Middle Ages when moral education and religious instruction became essentially synonymous. Waterink points out that the reason for ineffectiveness in moral education often arises from a failure to regard special objectives such as "the moral bond between work and calling in life and the awareness of moral responsibility for all the actions of one's own personality." He notices, as probably uninspired outsiders also did at the time, that there was little evidence of the genuine joy of living expressed in many of the groups applying Christian moral training. Indeed, moral training was not aimed at the practice of everyday life, but it was an attempt to keep the individual from evil in a variety of situations. "Thus moral education was gradually reduced to a form of training which apparently could do little more than hold before the child with greatest possible force the prescript: 'Touch not, taste not, handle not.' And in this way, fear of sin, fear of evil and fear of punishment came to be regarded as the most important moral incentives" (79).

For several decades among the prominent names in America attached to the study of moral development were Lawrence Kohlberg and Jane Loevinger. While Kohlberg focused primarily on the measurement of moral development, Loevinger keyed in on the measurement of ego development. Their work shares assumptions on several counts. The first assumption is the acceptance of ego: ". . . that there is a relatively unitary, conscious part of the personality, the ego or self, which reasons, judges, or evaluates" (Kohlberg, Meaning 3). The second assumption which both researchers share lies in the recognition of stages. Kohlberg states that they both recognize that these stages form "an invariant sequence of hierarchical transformations, which are structures, wholes. . . . both accept the idea that moral judgment, reasoning, and character is one major part, aspect, or domain of ego development, relating to a more general ego stage" (Kohlberg, Meaning 3).

Kohlberg diverged from Loevinger when he oriented his stage development to cognitive-developmental theories of moralization attributed to Piaget, Baldwin, Dewey and Mead, rather than to the primarily neo-psychoanalytic conceptions of ego development that Loevinger used. Kohlberg used longitudinal and cross-cultural studies on the reasoning that individuals used in making moral judgments. His basis for morality moves the individual from one point of outward pressure and guidance to the ultimate point of individual conscience. The lowest impulsive ego level depends on punishment and obedience for the basis for morality. Next, the self-protective stage depends on naive instrumental hedonism and leads into the conformist mentality which looks to good relations and approval. The fourth ego level finds the conscientious conformist who now recognizes law and order as the basis for morality. This segue into the conscientious stage is reached through democratic contract. Finally, the individualistic ego level is characterized by individual principles of conscience as the basis for morality (5).

The following is a helpful description of levels and stages of moral development broken into three major foci: pre-conventional, conventional, and post-conventional. Each level has subordinate stages:

Level I: *Pre-Conventional*: The child responds to rules and labels of good and bad, right and wrong . . . interpreted in terms of physical or pleasurable consequences of actions or of the physical power of those who make up the labels and rules.

Stage 1: *Obedience-Punishment Orientation*: The child makes decisions in order to avoid punishment. A person's behavior is determined by giving in to superior power.

Stage 2: *Personal Interest Orientation*: A person considers an action to be "right" if it satisfies one's personal needs and sometimes the needs of others.

Level II: *Conventional*: The person is concerned about keeping rules and conforming to what the family, group or nation expects.

Stage 3: *Good Boy or Good Girl Orientation*: A person is concerned with pleasing others and being approved by them. Makes decisions to gain approval from important persons in his or her life.

Stage 4: *Law and Order Orientation*: Right behavior consists of fulfilling one's obligations and promoting the established system.

Level III: *Post-Conventional*: Defines moral values and principles which have validity in themselves apart from the people or groups who hold these principles even at the risk of not being accepted by the group.

Stage 5: *Greater Good of Society Orientation*: Realizing the relativism of personal values, there is an emphasis on consensus. There is an awareness of need for laws and rules, but rules can be changed for the greater good of society.

Stage 6: *Universal Ethical Principle Orientation*: Right action is defined by the decision of conscience in accord with self-chosen ethical principles which are logically consistent and universal. (DeBoy, 50)

Kohlberg recognized the necessity of studying the connections between moral reasoning and moral action. His test of moral stage development was based entirely on hypothetical dilemmas and cannot be an adequate test of moral action for it cannot assume that what an individual says a person morally ought to do in a particular situation is what that individual would do or did do in a particular actual situation. Kohlberg, himself, showed concern that some tests conducted to determine moral conduct for subjects under scrutiny could not really surmise that the conduct was or was not moral based solely on the behavior of the individual. In the case of subjecting students to tests of cheating, Kohlberg states that the reviewers cannot really determine whether the

subject's conduct belongs to the moral domain or not unless there is inquiry made into the motives and judgments behind the subject's decision to cheat in that kind of experiment. He concludes that "action is not moral action unless it is generated by moral reasoning and motives. Thus we cannot study moral action merely by observing behavior defined a priori as 'moral'" (Meaning 36).

Kohlberg deduced then that moral action must be studied in naturalistic settings taking into consideration what the facts of the situation are as well as what one's obligation in that situation is. A colleague of Kohlberg, Carol Gilligan, asked questions about the categories women seemed to predominantly fall into when interviewed by Kohlberg's researchers using hypothetical moral issues. She questioned if the women might be perceiving and interpreting the moral situations in fundamentally different ways than the men seemed to be perceiving them. Gilligan set out to discover the potential differences between male and female reasoning by doing independent research on women which asked the hypothetical questions Kohlberg had already been asking, but added real life situations to the decisions she asked the women to face. Gilligan also undertook a study of women's reasoning when faced with the decision of having an abortion. She concluded that women seemed to approach moral choices in reference to the relationships involved and in terms of the history and future prospects of those relationships. The tapestry of relationships which was woven over time past and will continue to be woven into the future, was connected to the sense of responsibility women felt for those in it and for each other. The women, Gilligan concluded, therefore made moral decisions based on their perceived impact on the total fabric of relationships

Kohlberg seems to aver Gilligan's notion that relationships are significant in moral decision-making when he states that one of the most important assumptions that researchers have made in studying the area of individual moral action is that it "usually takes place in a social or group context and that that context usually has a profound influence on the moral decision making of individuals. Individual moral decisions in real life are almost always made in the context of group norms or group decision-making processes" (Meaning 38). He surmises then that the most effective way of raising the level of moral responsibility in the individual may be to educate the

cultural group or reform the moral atmosphere or norm from which the individual receives his or her primary motivation for behavior and from which his or her decisions are made. Consequently, Kohlberg and his colleagues have designed interventions in institutions such as schools and prisons where they might change group decisions and raise the collective moral level in order to stimulate the raising of individual moral judgments. Kohlberg noted with other previous researchers that individual value change occurred where individuals were committed to a group that decided to change its values: "The spirit of discipline and the moral rules and norms that bind and obligate us, do so because they are socially shared and embody the authority of the group that holds them. In a complementary way, the more altruistic impulses to caring and sharing also move us when they are felt to be shared, when they are based on a sense of shared affection for the collectivity" (Meaning, 39).

Robert Colby, writer, lecturer, workshop director and professor in Educational Drama, presents a historical background to the pervasive mode of moral education prior to the twentieth century, followed by the startling realization that what was taught was not necessarily what was being learned in terms of moral lessons playing out their impact in moral actions. His article, "Drama as a Moral Imperative," argues:

> Moral education in the United States until the 20th century was strongly influenced by religious values and characterized by didactic instruction designed to promote moral behaviour accompanied by opportunities to practice specific virtues. In 1929, however, Hàrstone and May conducted a monumental piece of research that explored, in part, the cheating behaviour of 11,000 children. Their results were chilling to religious and classroom teachers of the day. No relation between moral knowledge and moral behaviour could be detected, and children who attended Sunday School were observed to be no less likely to cheat than those who did not. The study suggested that the methods of teaching values in use at the time probably did little good and might even cause harm. (12)

As the methods of moral education which were previously used fell into disfavor, alternative courses of action were suggested by key educators and child researchers. Colby goes on to suggest that with the new focus of the child's realm of moral development, educators began to

recognize the impact of a system of education which would key into the structure rather than the content.

> This focus on the child as a *meaning-maker* or moral philosopher encouraged educators to abandon their "bag of virtues" approach to moral education (no one could agree on the contents of this "bag" in any case) in favour of a strategy which focused not on content, but on the underlying structures which change through development and which affect the manner in which we reason and arrive at decisions as to what is "right" or "just." Dewey pointed out that moral development in this sense could be facilitated by school environments, methods of instruction and a school curriculum which contributed to the child's socialization and his or her abilities to role-take, to assume the perspective of other individuals, "to walk in another's shoes." (12)

Moral development has a close relationship to faith development, especially in terms of the mandates for the Christian religion which advocate a nurturing of positive interpersonal relationships and the caring for and service toward others as the primary premise of discipleship for its followers. The "walking in another's shoes" is an empathetic act which may stimulate awareness of another's condition and result in consequent caring and service of recognized needs, whether physical, social, emotional or spiritual. As Tighe and Szentkeresti conclude: "The relationship between psychosocial and religious development is a tension-bearing paradoxical one. Faith development and psychosocial development make demands on each other. Faith can transform or change our ordinary lives by accepting what is good in them and bringing that to fuller development. It can add the dimension of depth and the holy to what is seen as common" (36).

In reference to moral development, Kolb suggests that our society needs to come to the place of being able to speak unselfconsciously about values in matters of fact. He advises that the establishment of guidelines for values and moral behavior should be as prominent in our rational thinking and determination as those decisions we make about issues of apparent fact. "We need to develop, in the arena of values, inquiry methods that are as sophisticated and powerful as the methods of science have been in matters of fact" (Experiential Learning, 227). Kolb recommends we recognize integrity as the master virtue which integrates value and fact, meaning and relevance and also brings forth the specialized virtues of courage, love, wisdom and justice. It is crucial to

develop these specialized virtues in order that they might assist us in acting against the demanding characteristics of life situations. "Wisdom dictates that we do not blindly follow the implications of knowledge but that we be responsible in the use of knowledge. Courage tells us to push forward when circumstance signals danger and retreat. Love requires that we hold our selfish acts in check until we have viewed the situation from the perspective of the other. And justice demands fair and equitable treatment for all against the expedience of the special situation" (228).

Values Clarification

In a society which has become so diverse in culture and fractured in attitudinal perceptions compared to even one generation ago, the task of instilling moral values is becoming increasingly more difficult. Whereas values education was once thought to be the task of the church, and then the school in conjunction with the family, the extreme interpretation of "separation of Church and State" has recently distorted the perceived lines of responsibility, leaving an expressed gap in unity of support. The extended family, with its expanded circles of support and moral influence, has fallen off the horizon of the American landscape. The traditional nuclear family of two parents and related siblings is both shrinking and convoluting through the increase of divorce and multiple marriages. Single parents become exhausted with the myriad of responsibilities related to raising worthy citizens by themselves and step-parents become confused over the parameters of their roles in reference to moral training and discipline of their own children as well as the various offspring of their spouses. Many feel that ours has evolved into a fragmented, materialistic, and spiritually-depressed society. Maslow's concern for the growing sense of valuelessness in our society is expressed in his lament that people now have nothing to admire, to sacrifice themselves for, to surrender to, to die for: "Most psychotherapists would agree that a large proportion of the population of all affluent nations--not only America--are now caught in this situation of valuelessness. . . . Since therapy is impracticable for mass purposes, most people simply stay caught in the situation and lead privately and publicly

miserable lives" (Religions 38). As a result, he further feels that we can no longer have a value-free education. "Making organized religions the guardian of all values, dichotomizing knowledge from religion, considering science to be value-free, have wrought their confusion in the field of education, too" (48). He suggests that all the impacting forces of society, especially education, which have heretofore sensed a responsibility for the humanizing of the individual, need again head for this destination:

> The far goal of education--as of psychotherapy, of family life, of work, of society, of life itself--is to aid the person to grow to fullest humanness, to the greatest fulfillment and actualization of his highest potentials, to his greatest possible stature. In a word, it should help him to become the best he is capable of becoming, to become *actually* what he deeply is *potentially*. (49)

Gardner also notes that our society has changed radically in this century in terms of moral decay and values orientation. While some of the suffocating restrictions of a puritanical and Victorian code of ethics have been refreshingly lifted, there remains a dangerous gap through which unsuspecting, undirected generations may slide without some form of moral instruction. "We are no longer inhibited by the rigidities of nineteenth-century morality. Zealous wreckers have torn that house down. The question is not one of further pulverizing the fragments but of asking what we intend to do to protect ourselves from the elements" (150). Since we seem to be stopped again at a crossroads of decision concerning where our future society will head, this may be the time to look back from where we have come and how we got here. Moral education and the instilling of individual values at one time was of primary interest and concern to the heads of family and state in a younger country which established itself on premises of fairly mutual religious belief.

There are at least four basic ways that most individuals acquire values: through moralizing, a laissez-faire attitude, modeling, and/or values clarification. Moralizing, as mentioned earlier, is the way values were traditionally taught for generations: by adults telling their children to believe what they thought they should believe. This worked well when the

majority of people believed the same way. But now the young people are easily distracted by rhythms of different drums from neighboring camps moving their tents closer with each passing day. Not only are the youth confused by distraction, but adults alike are frustrated and fearful of the chaos of encroachment on their cultural and spiritual values and norms. Grandparents find themselves in alien camps from their own children who likewise experience the threat of their own offspring pulling up stakes and running off in opposing directions.

Moralizing has been the method by which many parents have attempted to instill in their children a conscience. Having a conscience, however, does not predetermine that an individual will choose to do the right thing. Waterink observed that man's ability to be a moral human being lies not only in the fact that he has a conscience, but also in the fact that he may determine whether or not he will act in conformity with his conscience:

> The conscience is not a mechanical gauge of quality; [it] is knowledge, it is a self-consciousness, but it is also a voice, a force which we can set aside and which we can counteract. We are able to silence the warning voice of conscience, we can disregard the approval of conscience; we can ridicule accusing conscience; in short, we can choose our position with respect to conscience. Thus we are moral beings in two respects; we are moral, because we have a conscience; and we are moral, because we must make decisions respecting the voice of conscience. (84)

John S. Dacey , the director of the Educational Psychology Division at Boston College, writes in his text, New Ways to Learn: The Psychology of Education, about values clarification techniques. Contrary to long-held notions, values are not usually effectively instilled in one individual through the moralizing of another. The written examination after the lesson is not a true indication of what has really been learned. In the case of values, the test is in the living. Dacey suggests that true valuing is composed of the following seven processes:

> 1. *Prizing and cherishing.* If a value is truly a value to us, we have a sense of being glad about it.
>
> 2. *Publicly affirming, when appropriate.* If we are really proud of a value we hold, we should be willing to let anyone else know that we feel that way.
>
> 3. *Choosing from alternatives.* There must have been alternatives which we could have chosen, but decided not to.

4. *Choosing after consideration of consequences.* Only when we have given careful thought to the results of our decision can we be said to have a true value.

5. *Choosing Freely.* If we are being forced by someone else to take a particular position, it cannot be said to really be our own value.

6. *Acting.* Often we hear people say that they hold a particular value, but when called upon to do something about it, they are unwilling to act.

7. *Acting with pattern, consistency and repetition.* In the case of a true value, we should be willing not only to act but to act as part of our normal pattern. People can see this is the way we regularly act about it. (101)

The true test of what we believe, is when we choose to follow our conscience in the face of opposing forces and against unsettling odds. Crises play a significant role in determining owned values. The response to a crisis becomes an examination of faith development when one stands at the junction of internal and external opposing impulses. Crises are painful periods of testing during a time of vulnerability. Successfully negotiating, bending or not bending, choosing, dipping deep into the well of one's beliefs and finding the integrity to choose what one knows is right, are significant points of growth. "How we will respond to a particular crisis is always a free choice. Adults grow through crises rather than being overcome by them. To say that crises are developmental, suggests that we are repeatedly challenged to negotiate transitions of loss and gain as a means of growth" (Tighe and Szentkeresti, 36). This is when our values are truly owned.

Gardner reminds us that young people do not assimilate the values of their group by learning the words and their definitions. They learn attitudes, habits and ways of judging. They learn these in intensely personal transactions with their immediate family or associates.

> They learn them in the routines and crises of living, but they also learn them through songs, stories, drama and games. They do not learn ethical principles; they emulate ethical (or unethical) people. They do not analyze or list the attributes they wish to develop; they identify with people who seem to them to have these attributes. That is why young people need models, both in their imaginative life and in their environment, models of what man at his best can be. (154)

Gardner suggests that we take a close and considerable look at the steps our society must take toward renewal, in self and in society. While there are notions flying through the air about unprecedented moral decay and sparkling fantasies about a united world living in mutual peace, the realities of present responsibility remain before us. Garner also notes that there are many false notions that people have concerning a society's moral and belief structure. One fallacy he mentions that seems to be a favorite among intellectuals is that "a society utterly secure in its beliefs never talks about them and that a society which constantly reiterates its beliefs is losing its conviction. Perhaps this was true in stable and relatively homogeneous pre-modern societies. It has not been true for *any* modern society. The modern society necessarily talks about its beliefs, argues about them, celebrates them, dramatizes them" (154).

Each generation has tasks it simply must do for itself. While a former generation may have fought valiantly for freedom, giving their lives in the battle, they may pass on the benefits of freedom but they can not pass on the courage it took to fight for the freedom. The new generation may or may not be able to appreciate the price that was paid for their freedom when they inherit the gift, but they can only come by the courage developed first hand. That courage must be discovered by the next generation in their own battles. Likewise, moral precepts of one's parents are not always respected and cherished by a new generation that feels they may no longer be relevant to the current trends and pressures. Religion, in terms of traditions and rituals, may sometimes be successfully passed on from one generation to another through the establishment of habits and culture, but faith is apparently an individual commodity, a personal experience. Its inculcation must stand the test of each individual encounter and weighing. It must come as a result of individual experience rather than group or authoritative mandate.

> The first task of renewal in the moral sphere is *always* the difficult confrontation of ideal and reality, precept and practice; and young people are very well fitted to accomplish that confrontation. This freshness of vision and rebelliousness of mood make them highly effective in stripping the encrustations of hypocrisy from cherished ideals. . . .
>
> In short, the nurturing of values that maintain society's moral tone--or allow that moral tone to slacken--is going on every day, for good or ill. It is not the

> dull exercise in ancestral piety that some adults make it seem. It goes on in the dust and clamor of the market place, the daily press, the classroom and the playground, the urban apartment and the suburban ranch house, and it communicates itself more vividly through what men do than through what they say (Gardner, 155-7)

The men and women, parents and leaders, teachers and counselors who understand the premise that Gardner has laid out and accept its implications may be better fitted to renew the moral order through how they live their lives as examples and through how they plan and implement practical and creative experiences for themselves and others to learn and develop toward higher levels of faith and morality.

Adult Christian Education and Moral Education

As earlier noted, Christian religious leaders suggest a three-fold purpose of the church: to develop a faith community which worships, to educate one which is compelled to witness and serve, and to provide nurturing for and by the community. These purposes do not align with a notion that its most significant membership, adults, are in static development. Based on the previously discussed stages of development in social and intellectual growth of the adult and the levels of development in faith and values, one must recognize that adulthood is most certainly not a period in life at which one arrives chronologically at the age of his or her independent responsibility and securely stays for decades. However, it is this unspoken notion that it *is* a plateau of responsible stability and evenness, which has impaired adult programs within the traditional Christian church for considerable time.

If one believes there are few periods of growth for the adult, then the concept and practice of adult religious education is superfluous. For generations the finite stages of development of the infant, toddler, preschooler and young child had been dissected and studied down to the trimester. Middle childhood was then discovered and studied, followed recently by the awareness and intentional dissection of that awkward, seemingly endless stage of adolescence. But all of these stages still comprise only the first twenty years of life. Discussion of the next sixty years had

been lumped together as one grand arrival into maturity which one entered after surviving the ravages of flagrant youth and out of which one exited upon the bony beckon of death.

Recently, due to this half century's increases in longevity and the consequent need for geriatric care as well as enrichment programs for post-retirement years, senior citizens have become a focus of study with the recognition of their special developmental needs. The great wash of middle adulthood, give or take twenty or thirty years, had not been a primary concern of educators or program planners except for the few who have jumped on the andragogy bandwagon and the recently increasing number of those who have reached advanced stages of development themselves and now notice the gap in attention to their needs. Rather than a pick-and-choose piece-meal kind of attention given to developmental stages and needs as they enter our awareness, adult educators are becoming increasingly more conscious of the reality that all human beings are in a constant state of growth and change from cradle to grave. James DeBoy, a diocesan coordinator of adult religious education, remarks:

> If one believes that adulthood is a period without stages of growth, then there is no need to renew or deepen one's faith commitment. A person with such a view of adulthood will see on-going faith development as a luxury for those who are more deeply committed or involved in the life of the Church. They do not see on-going adult religious education as necessary for themselves, because they have made their commitment once and for all. (29)

Although DeBoy presents this attitude as an unrealistic position, it is apparently still held by many of the old-guard of the evangelical Christian church.

Because there is limited recognition of the adult as continuing to grow and needing to learn about his religion and its application to his life within the context of his immediate needs and concerns, religion in many evangelical Christian churches and institutions is still being taught as an organized subject from books and lesson materials instead of through methods that teach it as a way of life. Since one of the strong features of religion is the stability of tradition, adult education in many evangelical Christian churches still reflects the form through which adults were taught as children themselves. Many adults fully expect their church-related classes to be taught in the

usual authoritarian, teacher-led method they were used to throughout grade school, high school, and even college. Many of the older adult learners in church still accept being "told" the way to go and how to think as they passively follow their shepherd teachers in obedience to their notion of the scriptural precepts concerning submission to those in leadership. There is danger that the traditions they have faithfully followed without question may fail to provide vital answers in the face of personal crisis if they have never come to the place of personally integrating the values.

Leon McKenzie is a professor at Indiana University whose contributions to the fields of adult education and adult religious education are well known. McKenzie, who is a member of the Commission of Professors of Adult Education, suggests in the chapter he contributed to The Handbook of Adult Religious Education, that adult learners should be helped to question their religious tradition since an unexamined faith is no more worthy of living than an unexamined life:

> If we look at our life experiences in terms of the religious tradition, we must also look at the religious tradition in terms of our life experiences. It is only by means of critical reflection on and evaluation of one's religious commitment that faith becomes truly personal and more than a mere submission to religious convention. The large numbers of adults who are only conventionally and nominally religious may be attributed to the fact that some religious leaders have stressed obedience to religious leadership over adult critical reflection. As a result, many adults go through life equipped solely with the meaning framework they acquired in childhood, a meaning framework that is inadequate for the living of a personal adult faith.
>
> Further, it is better to help adults appraise religious tradition from within the confines of church than to fail by default and allow them to critique religious teachings outside the context of church. Critical inquiry need not be adversarial, mean-spirited, or filled with the hubris that characterizes contemporary agnostic scientism. Critical inquiry can be undertaken constructively or destructively. It is the task of the religious educator to help adults understand this difference. (in Foltz, 12)

Understanding adults as well as their engagements in society is the enjoiner from McKenzie, who states that the contemporary adult often stands in stark contrast to "churched adults." There appears to be a separatist attitude between the two groups of adults that puts the ones engulfed in the church culture at a seeming inability to discuss nonchurch issues, while the adults who are not highly concerned with the church or its issues feel out of place in the world of

Sunday devotions and sermons. "They apprise themselves as secularists when they are simply not 'professional' religionists" (in Foltz, 28). The educational function of the church may be adapted to provide an atmosphere of reduced anxiety whereby these two groups may join in an open and honest search for truth away from their established battle lines of bias and perceived prejudices.

The radical historical changes in American society throughout the past several generations may throw light on the causes of increased separation of ideals between adult groups both within the organized church and without. Prior to this century and the industrial revolution, many communities in American culture shared rather similar ideals based on their clustered geographical organization which was primarily rural and provincial. The hardships of the times held the typical lifespan of adult males to approximate forty-seven years, with the females exceeding them by only a few more years. This shorter expected life did not allow the majority of adults to engage in speculations about other life options and the contemplation of leisure fulfillment. They simply worked hard to survive their brief pilgrimage on their way to a better life beyond. As Fowler observed: "It is difficult to know to what degree the hope of eternal life or personal immortality has declined as a source of courage and a motive for ethical and religious seriousness. It does seem certain, however, that the twentieth century has brought for most Americans the assumption of a long and full life span" (Becoming, 4).

Other significant factors which have altered the average American's assumptions about life values in relation to the accepted values of the close-knit community of a by-gone era have to do with the increased prospects of mobility; economic and social, as well as physical. From the immigrant status of many of their parents who moved to this country from across the seas, many adults have chosen to move even further from the ethnic roots of family heritage in the United States: away from similar-culture communities their parents settled into with their similar languages and ethical/religious standards. The changing economy has also allowed and prompted multitudes of Americans to move across the nation and up the ladder of financial status in response to evolving vocational opportunities. These moves have taken individuals and families further

away from roots of agreed-upon ethical and moral standards of conducting one's life in chorus with the community of the family and the extended family of the neighborhood in which one had been raised.

The increasing availability and pursuance of further education for adults past the mandatory generic public education of grade one through twelve, has also served to fracture the populace into many more schools of thought by way of fields of study and vocation than had been the experience of the typical adult in the turn-of-the-century rural American community. In addition to these factors of change, the inculcation of an increased variety of national and linguistic cultures with quite varied religious backgrounds (not traditionally based in Christian and European culture as had previously been the case with European immigration since the landing of the Pilgrims) further stretched the perspectives and perceptions of the American culture, offering many new options for belief and moral development.

The mid-century's social movements in relation to civil rights, feminism, sexuality, political activism, and humanistic psychology all created new dimensions and opportunities for individual exploration as well as small group identity. Traditional images of society and how the individual was expected to grow up and move into his or her slot were severely questioned and altered for the first time in the country's history. In his book, Becoming Adult, Becoming Christian, Fowler depicts the era described above as one of significant upheaval to established mores:

> All of these factors of physical and social mobility correlate with the relativization, if not breakdown, of traditional regional and small-town vocational ideals. They also represent the disruption of systems of interaction that formed and maintained societal consensus regarding worthy life-styles and aspirations. In the loneliness of suburban life, in the anomie of condominium society, and in the transient relations of the changing corporate workplace, it now requires an extraordinary kind of intentionality and investment of energy to form and maintain a "moral community" of recognition and support for shared values and vocational ideals. (5)

The Christian church has the challenge to establish and meet the social, spiritual and educational exigencies of a community of believers who require the freedom to express mature

individual differences and yet need a longed-for place to experience intimacy and belonging in a network of empathy and understanding. With all the above factions and fractures in the church community, the teaching of Christian values has become an increasingly significant compulsion and challenge. Much of the biblical message points to the necessity of a unity of belief and practice among the community of believers. The church, therefore, has seen its responsibility to teach those values which are consistent with the teachings of Jesus and the apostles in scripture.

> In the Parable of the Two House Builders, Jesus said, "Those who hear my words and do them are like the wise man who built his house upon the rock." Again in Matthew's Gospel, Jesus said, "As you did it to one of the least of my brethren, you did it to me." The emphasis in each of these passages is upon doing what needs to be done to serve others, to put into action what one says he believes or thinks. (Griggs, 67)

The Christian church, in principle, has always been concerned with motivating people to do what they should do in light of what they believe is consistent with the teachings of Jesus. Mandates and pressure to obey rules and commandments in which one does not hold an internal belief only seem to evaporate as tangible guidelines for moral living when one is removed from the extrinsic motivators. The remonstration rises that the church all too often told people what to do, trying to instill values through moralizing. As noted above, moralizing does not usually lead an individual to discover and develop inherent independent moral reasoning and behavior. Moralizing is based on the assumption that an authority figure knows the basis and implications of what is right or wrong for another and thus imposes it upon him or her. This form of value training may have been effective in an era when the base of values was relatively simplistic and established as a result of consensus within a community. However, in contemporary society, with such divergent and wide-ranging views and values, the individual who has acquired a head-knowledge of values through moralizing, will not be equipped with clear guidelines when he must make independent decisions in a society that has competing and often-conflicting values.

The moralizing style of attempted values-instillation also has a tendency to inculcate hypocrisy whereby either the authority figure cannot or does not live up to the moral mandates he

has postulated or the learner only evidences the behavior in the presence of the authoritarian moralizer. While this form of behavior may be more prevalent in the contexts of youth being trained by adults, the same may occur when adults place themselves under the authority of religious leaders who expect a kind of blind following and unquestioning obedience to their teachings.

Truly held values make an impact on how an individual chooses to live his or her life. Griggs states that unless a belief satisfies all of the following seven criteria, we do not call it a value: Choosing freely, from alternatives and after thoughtful consideration of the consequences of each alternative. Prizing, cherishing and affirming publicly are also important aspects of a firmly established value. Finally, life itself must be affected by the value which then becomes a pattern for life (Griggs, 69).

Griggs states that, according to the steps mentioned above, many things that we have thought to be values are not really values but rather value indicators: "Our values usually grow out of what are identified as value indicators. The following ten categories are important aspects of a person's life but ordinarily do not fulfill all seven steps, or criteria, of value formation: goals or purposes, aspirations, attitudes, interests, feelings, beliefs, convictions, ideas, opinions, points of view, activities, worries, problems, obstacles, likes or dislikes and preferences" (69). Values clarification through such activities as discussion, simulation, journaling, reflection and role play may be a way of guiding individuals toward establishing and developing insights and beliefs that inform values and help learners determine decisions they could and will make concerning their behavior and life. The educational activities will also help individuals identify their own personal values and compare them with the values and priorities of others.

Teaching Strategies in Adult Christian Education

As was discussed above, not all institutions of higher education, nor teachers within them, have come to the realization that there often exists a difference in the learning motivations of the

typical American child and the typical adult, due to accrued life experiences and expectations. Many are not even aware that there is a variety of learning styles inherent in all students regardless of age. The Church is also often unaware of these findings. While pedagogy, the art and science of teaching children, is oriented towards deductive learning, its form continues to be the image of "real" teaching that church-going adults have imprinted in their minds from their childhood experiences with education. Many adults still expect learning to be content-centered and teacher-directed. However, as discussed above, the andragogical approach is based on the assumption that the adult learner is primarily *self*-directed, thus relegating the role of the teacher to facilitator and co-discoverer rather than authoritarian leader.

Changes in society and culture, in addition to life-span and technology, have caused other significant changes in the life focus of the adult learner. Rapid technological advances have rendered many adults' occupational training obsolete much sooner than expected. Drastic cultural and sociological changes have left many in mid-life crisis before their expected time. The unprecedented rapidity of those life-changing events has left an expanding percentage of adults in an unanticipated jobless state and with an increasing amount of frustration as well as unfulfilled leisure time. Yet, even in light of the enormity of change in the outside society, the inside parameters of adult formal education have remained virtually the same: primarily following the information-processing models with the teacher as foremost disseminator of knowledge. Much of Christian adult education is based on the traditional lecture method, with the teacher as primary authority on the scriptures and texts he or she has studied and prepared to deliver to the group.

Warren Wilbert has observed that "the one place where modern communications technology is *not* being fully beneficial is in the field of education. It is ironic that the public at large is generally more responsive and more attuned to the uses of modern communications than its educators. The usual teaching methods today are still based on the centuries-old blackboard and copybook approach" (38). Wilbert also argues: "The intent, style, and conduct of Christian programs have been largely transmissive, the content not too demanding, and the equipping of the

saints limited to very basic knowledge and skill development. The benevolent paternalism characteristic of a great deal of adult Christian education is based, whether we are aware of it or not, on a drastically limited estimation of the inclinations and capabilities of adults" (32).

Due to rather basic and common objectives among most Christian churches, it seems that similar structures have developed and been utilized by many of the major denominations to accomplish their tasks. A significant amount of the complete church function reflects that of a pedagogically-oriented educational institution. Even within the major collective of the church body, the Sunday worship service, the environment and experience mirror traditional schooling with the congregation in rows as listening students and the minister behind a pulpit as lecturing teacher. Most churches have additional organizations within their major framework to facilitate Bible study, outreach, discipleship, youth education, fellowship activities and nurturing. Many of these inner organizations are designed around small groups to facilitate fellowship and individual accountability. However, many of the small group experiences are still based on the teacher/student model whereby the selected teacher is the one who has the knowledge of the subject and divulges it to the listening students. McKenzie suggests that an unawareness of the real needs of the groups and individuals in the church perpetuates a form of education and program planning that is built upon ascribed needs rather than ascertained needs and only causes frustration on both sides. "An ascribed need or interest is a need or interest attributed to a person by someone else. An ascertained need or interest is a need or interest identified by the person who perceives a lack in himself or consciously attributes a particular preference to himself" (59).

Factors affecting non-participation in adult Christian education groups are varied, but usually reflect a concern for the lack of meeting personal needs. Shipp and McKenzie, along with many of their graduate students from different religious persuasions, studied the reasons for this non-participation and noted that some respondents did not like those in charge of the activities. Some perceived the learning activities as irrelevant while others simply felt that the sponsoring church was "out of touch." Inadequate or poor planning of events, feelings of exclusion, and

disappointment with unmet expectations were often cited by those who did not return to the learning activities (29).

Stubbelfield, author of A Church Ministering to Adults, reports the usual response from adults concerning their participation in these groups was often that they joined the group because they were interested in the subject, but they stayed because of their commitment to the people and the purpose of the organization. He notes also that "those who fail to enlarge their appreciation of learning to include the inductive approach usually drift in and out based on whether or not they like the topic and/or teacher. Those who become self-directed and appreciate the cohesive interdependency of such learning opportunities usually become the stalwart participants in Christian growth and service" (221).

In light of the literature reviewed thus far, Christian education for adults is presented by the theorists as being undergirded by the concept that life is a pilgrimage to be journeyed through within the context of a faith community. Adults bring their past joys and sorrows and their hopes for the future to the moment of the present. The theories and the practices, however, do not always mesh. Much of the current practice of adult education still sees the teacher/leaders focused on the delivering of scriptural and spiritual content, often without the realization of the individual needs of the sojourners in their midst. The system seems to perpetuate a sense of isolationism in an institution which speaks of the community of believers as a primary base of existence. Fowler points out that Christians should plan and construct their lives in accordance with communal fulfillment, for the community of faith finds itself by giving of itself: "From the standpoint of vocation, fulfillment, self-actualization, and excellence of being are by-products of covenant faithfulness and action in the service of God and the neighbor" (Becoming, 102). This notion of being has implications of a rather active faith in contrast with the style of interaction which often characterizes the typical educational program for adults in the Christian church.

The predominance of the one-way lecture method in higher education as well as in the Christian church, particularly in terms of the education of adults, encourages a passive approach

to learning rather than the vital approach of inculcating the experiences of the individual pilgrimage to the core of the motivation for the learning. Whereas the concept of life as a pilgrimage is personal and vital, the predominant use of lecture to teach adults generally involves a second-hand condensation and interpretation of facts and ideas. "This might under some circumstances be an advantage, but it is obviously inappropriate where a major goal of learning is to provide students with direct experience and the opportunity to learn through their own active involvement" (Knapper and Cropley, 96).

Palmer compares the differences between the conventional classroom, which most often utilizes the inductive, teacher-as-authority method, with the more valid participatory and self-directed learning of the educational experience based on interaction. The conventional mode, which is also the primary style in most adult Christian education, focuses on study which is outward, on someone else's vision of reality. In this image, the classroom is rather like a platform from which the students observe how others, especially the teacher, have explored reality and now come back to tell about it. Palmer fears that "from our platform we observe and analyze and assess, but we do not go into the arena--for that is how we have been taught to know. This means that virtues like compassion, the capacity to 'feel with' another, are 'educated away.' In their place arises clinical detachment" (34). To really know, the knower must have a relationship with the known; the student must experience and learn by interacting with the world, not by sitting back with paper and pen, taking notes while viewing it from afar.

Palmer is also concerned that the conventional style of education factors out the reality of the inner experience of the teacher and the student in place of another, more substantial "known" reality out there: "The heart of the knowing self is never held up for inspection, never given a chance to be known. The ideal of objectivism is the knower as a 'blank slate,' receiving the unadulterated imprint of whatever facts are floating around. The aim of objectivism is to eliminate all elements of subjectivity, all biases and preconceptions, so that our knowledge can become purely empirical" (35). Palmer explains that this is why the teacher often feels he must

be active and the students passive; for safety's sake. The teacher is obviously the one who knows from immense study and years of experience. The students have not reached this state of knowing and would only contaminate the process by interjecting distortion through their uninformed passions.

In a further denunciation of the conventional style of education, Palmer maintains that a primary feature is a tendency to isolate the knowing self: "The gathered group of students is not a true community. . . . Objectivism, with its fear of subjective bias, is set against community; if one person's prejudices are bad, how much worse the multiplication of those prejudices in the ferment of corporate life!" (37). Essentially, then, in most higher education contexts, a form of anti-communal structure is established where "students are made to compete with each other as a hedge against error, so that only the fittest and smartest will survive. . . . It is no wonder that many educated people lack the capacity to enter into and help create community in the world, that they carry the habit of competition into all their relations with life" (37).

Palmer feels then that the unsavory and most natural outcome of the aforementioned effects of conventional education is that the students of such a system "become manipulators of each other and the world rather than mutually responsible participants and co-creators" (37). Individuals become manipulators when they are detached spectators and when their knowledge leaves their inner worlds unexamined. "We become manipulators when education denies and destroys community, placing us in an endless competition for supremacy over each other" (38). Palmer's concern is not an isolated, unique position. Many educators and philosophers have railed against educational systems which perpetuate a pattern of indifference and passivity. However, the systems do not seem to crumble when awareness of their weakness is exposed, as one would expect. Why is this? If education of adults is experienced by adults and planned by adults and promulgated by adults, then the maturity and authority of adults should be a matter of choice. It would seem then that the patterns do not need to persist in an open civilization with freedom of choice. But they do.

Critics have surmised why this phenomenon persists. One reason suggested by Palmer is that the traditional pedagogical style of teaching gives teachers power: "With power comes security: the security of controlling the classroom agenda, of avoiding serious challenges to one's authority, of evading the embarrassment of getting lost in territory where one does not know the way home" (39). However, with adult students, the responsibility for continued form lies in both camps. The student also has choice: to complain, to reject the system, to refuse to return, to insist upon change. But critics of the style suggest that perhaps students themselves cling to the conventional authoritarian mode of education because it also gives them security. Many students feel security when the expectations and parameters are explicitly framed and they are not called on to make decisions about the process or strained to exercise creativity. The conventional style remains attractive to many because it conveys a reality that simplifies life, with very few decisions to make. "By this view, we and our world become objects to be lined up, counted, organized and owned, rather than a community of selves and spirits related to each other in a complex web of accountability called 'truth.' The conventional pedagogy pretends to give us mastery over the world, relieving us of the need for mutual vulnerability that the new epistemologies, and truth itself, imply" (Palmer, 39).

Glenn Mosley made a "Comparison of Secular and Religious Experiential Education Activities in the Adult Religious Education Classroom" and surmised that the persistence of a more hierarchical and authoritative mode of instruction in the church is in part due to a need for some clergy to control and resist innovation which may induce anxiety through the potential of lack of control or exactness. The position of many clergy and adult religious educators is to wear the mantle of the one who knows, the one who has the answers to all the questions of universal and personal needs which the community and the people of the congregation bring to them. The temptation is to be all things to all people, resolving every problem, leaving no questions without answers. Clearly, the image of the all-wise shepherd guarding and guiding the sheep for some people remains the role of leadership in the church.

> Congregations and class members in great personal need often turn to their clergy man or adult religious education director or teacher, looking for assistance in meeting a problem; often they ask for specific advice. All too frequently professional clergy abdicate their responsibility and offer that advice, instead of helping the person pursue the answers, or at least, the sequence of events, which will best suit his personal needs.
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> Civil statutes and ritualized behavior all contrive to make the clergy, and because of the "halo effect" religious educators generally, irreproachable. The clergyman's proclivity for social supremacy is often manifested by assuming the role of universal spokesman, and fostered by a passive laity elevating him to a position of special status.
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> The professional in religious life usually will not allow anything to chance because of an inherent fear of not being in control which in turn evokes a fear of being caught in a mistake. It is for this reason it appears, that a good number of clergy avoid games and experiential education activities as teaching-learning devices, and even avoid small groups. . . . This fact may also reflect the apparent need of religious educators to still maintain control, leaving no possibility for anxiety during the teaching process. (4-10)

Daly, Friedrich and Vangelisti present the alternative to these kinds of information-processing models of education which capitalize on the efficiency of cognitive learning. The other options are found in the use of social models of education which involve interaction and human interdependence. The social models first of all "assume that the primary responsibility of schools is to teach individuals how to operate in a social world. Second, they assume that learning is most productive when individuals construct their own learning experiences" (273). It would appear that, given the description and purpose of adult religious education, the social model of instruction may then be more effective to achieve the desired objectives than the usually-applied, information-processing, inductive method. The alternative models of student participation and social interaction emphasize group problem-solving and social responsibility. "The teacher is cast in a role of facilitator and/or coinquirer, and students, in contrast, are cast as the chief advocates and directors of their own learning" (Daly et al., 273).

In the social model, group projects, case studies and role playing are often used to help develop empathy and trust and aid in the promoting of effective interpersonal communication and conflict resolution. In research conducted on "whether or not students who participate in group endeavors learn to cooperate more effectively (share responsibilities, promote good feelings

among participants, and acquire a sense of commitment to the group). . . .the research indicates that these models are effective tools for teaching both problem-solving skills and prosocial behavior" (Daly et al., 273).

The social model of education, which utilizes the small group interaction and problem solving format, reflects the assumptions of many key education theorists and practitioners that knowledge is a social phenomenon, an effort of the group to gather information and solve problems. "Teaching group problem-solving skills and social responsibility are assumed to be the proper goals of education. . . . Learning the values and attitudes necessary for responsible participation in a democratic society is assumed to occur when individuals are required to analyze and reflect on their social experiences" (Daly et al., 274). These notions fall in line with the spoken intentions of Christian education: to involve and nurture individuals to effectively impact and interact with others in empathy, love and caring. The outcome of the effective understanding of the group may then result in their sympathetically and intellectually being concerned for and capable of serving the needs of the world within their context of the faith community as well as the world at large.

Content Coverage

Relational theology is currently an accepted norm in most mainstream churches. The notion focuses on the importance of interaction in groups within the Christian church context. This is played out in adult education classes by including a fair amount of discussion in small groups to facilitate the sharing of experiences and insights in order to encourage the building up of community through enhanced relationships. Relational theology and the small group movement have had a significantly positive effect on the traditional Christian church since the inculcation and flowering of the trend during the nineteen sixties. The movement's impact on the life of the local church was evidenced with more programs in the church breaking up the large gatherings which sat in masses to listen to key speakers, into small group discussions for the purpose of more intimate sharing and study. It was a breath of fresh air and once again made the church relevant to

a larger majority who had either left the fold or were contemplating doing so.

While the small group trend has been effective generally across the board in promoting more verbal sharing, discussion is often the farthest extent that is reached to inculcate what amounts to a modicum of expressional teaching within these small groups. Just as most public educators feel constrained by the demands of a learning situation dependent upon a given curriculum, so does the religious education leader feel constrained about "time" (one to two hours per week) and the importance to "cover the material." Thus, there is the continual concern to render the time fruitful and, with adult learners, there is the assumption that "fruitful" means serving up a feast of information so the individual goes home feeling spiritually "fed." Many religious educators struggle over the extent and focus of their responsibilities and aims. This struggle has implications on their style of presentation and their openness to discussion or other expressive formats utilizing group participation. The concern about time and the ambivalence over wasting more of it through participation activities, reduces planning to the two questions, "Should I cover, or will we explore?" Many are hard-pressed for time to explore.

With the pressures felt by the church to fulfill what evangelical Christians call "*the great commission*" to reach others with the truth--to "evangelize"-- there is the sentiment that people must be "trained" in order to accomplish this task successfully. The notion that they are training good soldiers to fight in the spiritual battles is often the mindset of Christian educators and becomes the battle cry of pulpit sermons. Church then becomes a basic "boot camp" to toughen one up for survival in the real world. "Training" connotes a systematized educational step-by-step procedure and, consequently, "covering the material" is deemed necessary. This process, then, is most often accomplished through well-organized lectures, panel discussions, the viewing of an appropriate film, or listening to tapes on the subject. One wonders how much of the "covered material" is retained and adequately applied under this system. Even in boot camp, the soldiers get out of the manuals and into the trenches for experiential learning. Again, the dilemma between choosing information-processing models or socialization formats, often results in choice toward

tradition. Noting that "covering" the material has restricted potential for significant learning, Wilbert advises:

> To adopt "coverage" as *the* operative style in adult education programs is to consign the learners to passive, largely uncreative learning dependency. Under such circumstances it is difficult to make vital, solid connections between knowledge and action. Talents usually remain undetected, unused, and underdeveloped. Acquisitive learners will rarely if ever be developed. In other words, what passes for the education of adults is actually a training program largely dependent upon the skills, stamina, persuasive powers, knowledge, and all-out effort of one man, the trainer. That is a situation akin to the rich getting richer, and the poor remaining poor: the trainer becomes ever more efficient and learned, while the learner can develop only as far as the master's knowledge and skill extend. That is not only unfortunate for the many talents represented in every grouping of God's people, it is, more significantly, a shameful lack of stewardship of human resources. (145)

Gilbert Peterson, in The Christian Education of Adults, likewise acknowledges that teaching methods are best categorized according to the kind of involvement they elicit from the students. However, he limits the methods generally to the broad categories of *impressional* and *expressional* types of activities in learning: impressional catering to the cognitive domain and expressional to the participatory style. His statement, "In the church a primary concern is the communication of content," reiterates the typical concern that time is of the essence and covering the material must be accomplished at almost all costs. He agrees that probably the most common picture of adult education in the church is that of a teacher engaged in the impressional method, i.e., the lecture. Although Peterson recognizes that some lecturing can be lifeless and ineffective, his premise seems to indicate that since it is the most common method used, it should therefore be made exciting. He supports his notion by citing research indicating that as a teaching method, lecturing is especially effective in helping students to acquire factual knowledge (102).

In contrast to the current, dominant teaching style in the Christian church, biblical records indicate that even Jesus, who was first identified by his followers as a master teacher, did not resort to lecture repeatedly. Presumably, Jesus must have felt the pressure of time and of his immanent departure and must have been constrained "to get as much information as possible into his followers" before he left. But the model of communication used by Jesus, as recorded in

scripture, indicates a variety of creative and participatory methods ranging from sermon to discussion, while interweaving storytelling, parables, role-playing, mime, object lessons, and always personal example. Donald Joy, in his work, Meaningful Learning in the Church, suggests that Christian educators should leaf through the pages of the Gospels looking for strategies Jesus used in order to see the patterns of action which were effective in his teaching. Joy suggests:

> If we seek to imitate the *method* of Jesus without acquiring His deep sense of understanding for persons, we will find ourselves engaged in "Christian education" which is not Christian.
>
> On the other hand, in the glow of our personal relationship to Christ, we may be driven by a spontaneous and deep affection for persons. But if we have no understanding of how to effectively show that concern (because we have not taken the trouble to learn about basic human needs), we can never hope to achieve any excellence in our teaching. We will be caught with a "Christian education" which is not education. (26)

The overwhelming impression one gets of Jesus from the Bible is that he was able to see things from the other person's point of view. It is apparent that because of this understanding and sensitivity to the perspectives and conditions of the people he taught, Jesus was able to prepare his teachings and sermons to meet the individual at the level of his or her immediate need or desire and then lead him or her from that point to a higher level of preparation for coping with larger issues. This is in essence the ability to recognize and utilize the teachable moment. Jesus also recognized the importance of the physical condition of the learners and the environmental handicaps to motivation and attention to learning. He usually corrected the external condition if he perceived it as a blockage before he pursued the teaching.

Joy describes the interactive, insightful and creative style by which Jesus taught to the individual needs of those he encountered:

> Jesus responded to the questions of persons hungry to know and to understand. He explained ancient traditions, peeling away accumulated crusts and exposing the heart of moral and spiritual ideas behind empty practices. He patiently composed parables and similes to make the kingdom of heaven and the way of salvation fit inside the craniums of mere humans. He was always able to find an ordinary way of putting extraordinary truth.

> What is clear, is that Jesus did not have a series of pat answers which He reduced to a set of sermons on how to be good. He did not try to talk people into living a new life through a series of lectures. That is, "content" was not the first concern of Jesus. The person was the first concern. (29)

Most of the direct teaching incidents recorded in the Gospel accounts of Jesus' ministry are directed toward adults from all walks of life and educational background as they followed to learn from him. Often Jesus used metaphor in the form of parable to make the point he was teaching. He would use visual aids immediately whenever they could help make a bridge from the time and place he was speaking to an individual or a crowd to the abstract spiritual concept he was presenting. Thus, he used a tree as an example as he walked through an orchard with his disciples. Likewise, he utilized a grape vine, a rock, a water well, a coin, a small child, a fishing boat, a flock of sheep among other immediately available items to help the listeners participate imaginatively in the learning. It appears that Jesus rarely simply preached to the groups that followed him. Even in the one recorded sermon which took place on a hillside, he broke up the extended lesson with examples, stories and visual aids. As Jesus' life and teachings are the primary model of behavior for followers of the Christian religion, this observation of Jesus and his teaching style, provides another reason to inculcate participatory, socializing methods of education in the adult Christian education arena. And yet, one wonders why it is that lecture and an abundance of words still is the primary mode of communication within most circles of adult education in the church.

Reviewing the history and causes of the present day prevalence of the lecture method in higher education is interesting because it is a case of the right hand not always knowing what the left hand is doing. The lecture method can be traced back to the middle ages and yet is still the most common form of teaching adults even, ironically, in institutions of high technology and in an age reflecting an incredible expansion of knowledge concerning inner and outer space as well as the workings of the human brain. The lecture method is so widespread that *lecturer* is even the official title given to college and university professors in many parts of the world. Because it is so widespread, the lecture has come to be expected as "the way" of teaching adults. "Indeed, the ubiquitous nature of lecturing appears to be so much taken for granted that there is a paucity of

empirical evidence on the actual teaching methods used in higher education. . . . Despite this apparent satisfaction with traditional methods, criticism of the lecture technique has existed since the middle ages" (Knapper and Cropley, 68). William Schwartz also feels the prevalence of the mode is due to the tradition of teaching in that style and the pressure of time. After a professor has spent a considerable portion of his or her adult life studying and researching their desired field, the feeling is that there is so little time to communicate all one knows and senses is vitally important. With all there is for the newcomer to the field to learn, it seems propitious to transfer the knowledge the fastest way possible: by telling. "The logic seems unassailable; there is great power in the idea that if you want people to know something you tell it to them" (239).

Schwartz himself speaks with ironic tongue in cheek as he notes that telling may be done in a number of forceful and devising ways. The information may be presented in an interesting and logical way, inserting relevant material with wit and flare, enticing motivation and sustaining curiosity. The teacher may also use a device called the Socratic game in which he or she appears not to be the one talking. "Questions are designed to elicit from the students the *correct* answer, as represented by the one the teacher has in mind. These moves are designed to produce the appearance of student participation, while maintaining the basic rule that the teacher is the one who knows, and will in time share, all the information the students need in order to show that they have learned the course" (239). It is another way of telling but disguising it with the mask of participation. No matter how it is cloaked, Schwartz says, the art of teaching via the lecture method is still uncovered as the art of transferring knowledge. "Although the teachers' colleges continue to enjoin the young teacher that 'teaching isn't telling,' the fact is that most teaching is exactly that. The art of teaching is generally practiced as an art of telling--of exposition, explanation, dissemination" (239).

Robert Menges states that research has documented few strengths of lecturing. "Studies have failed to find sufficient attention by students during lectures, or high retention of information after lectures, or effective stimulation of higher cognitive capacities such as analysis

and synthesis" (568). Menges does admit that some situations may be enhanced by or best suited by a good lecture. This would usually be in cases where another mechanism of disseminating the information was not available or where the content could not be captured in print. The presence of the lecturer may also help to visualize the material and the lecturer can respond to questions which the printed material could not do.

> Without doubt, lectures *can* be effective. But the likelihood that any particular lecture will be effective is low. For promoting analysis and synthesis, lectures are inferior to methods requiring more student involvement, such as group discussion. For conveying information and promoting retention, lectures are more efficient than discussion but are inferior to the printed word. To successfully inspire their hearers, lecturers must possess qualities that are quite uncommon among academics. And so the lecture receives little endorsement here among methods for large group instruction. (in Chickering, 568)

The main arguments against the lecture method are that it promulgates a passivity on the part of the students and essentially puts them into a placid state, away from a sense of control over their own learning. D. A. Bligh has made further observations concerning the results of a large number of studies on the effectiveness of lectures for the sake of different goals. The particular goals he focused on were in reference to the acquisition of information, the promotion of thought, and the changes in attitude. His conclusions were that the lecture is about as effective as other classroom methods, such as discussion, for the transmission of information, but that the actual achievement of higher level conceptual skills was not usually a result of most lectures and that they were not as effective an educational tool as active learning methods. He also concluded that lectures were basically ineffective for changing attitudes or fostering personal or social adjustment in students. For promoting the kinds of learning that have already been discussed in this chapter and which are hallmarks of the life-long learner, Bligh suggests:

> If students are to learn to think, they must be placed in situations where they have to do so. . . . The best way to learn to solve problems is to be given problems that have to be solved. . . . If this thesis seems obvious common sense, it should be remembered that some people place faith in their lectures to stimulate thought and expect thinking skills to be absorbed, like some mystical vapours, from an academic atmosphere. . . . Learning to think is not an absorption process. (33)

Even with this indictment against lectures, most university professors and even educators of adults in Christian institutions resist change. The usual response is that the lecture method is less expensive than other interactive methods, it allows a single teacher to address a large number of students at one time and it makes fewer demands on the instructor's time. Although the time involved in preparing the lecture may be considerable, the teachers often feel that they still spend less time than they would have to in student interaction and with preparation, questions and involvement necessary for project-based lessons. Once lectures are prepared, they are usually kept for a period of time and reused with little adjustment unless internal facts have changed. Knapper and Cropley, along with this writer, believe, however, that the lecture method has probably retained its foothold in institutions of higher education simply because it was the primary method by which the teachers themselves were "educated" or to which they were exposed as students. Since most teachers on the college level, and certainly most adult educators in the Christian education sphere, are not exposed to learning atmospheres involving alternative instructional methods, nor ever received vocational training in learning styles or teaching practices, they most naturally fall back on the methods that were modeled for them and the teaching roles they observed as students. Hence, the lecture method continues to flourish long after the Middle Ages. Wlodkowski sums up his disdain for the prevalence of inactive education in this rather cryptic description of his experience in college: "Fifty minutes of listening to a biology lecture, followed by fifty minutes of listening to a psychology lecture, followed by fifty minutes of listening to a history lecture, followed by an urge to scream and run. We had $70 million of the finest buildings in the city designed by some of the greatest architects in the nation, and it all could have been replaced by a microphone and folding chairs" (Motivation, 93).

A complication arising in the over-use of words is that they lend themselves too easily to distortion and misinterpretation. Some therapists, such as Sue Jennings, recognize the importance of other symbols discovered in the arts for interpreting and expressing an individual's true feelings and articulate the position that words are sometimes the least reliable of symbols for

getting to the truth of communication. Words can conceal and lie as well as expose the truth. The fact in point is that when an actor prepares for a part in a play, his analysis consists of more focus on the "subtext" than the text; the hidden meanings between or under the lines, in addition to the actual words. This preparation for character portrayal is simply based on an awareness of human nature: words are often disguises, tools, screening devices. The old adage, "What you **do** speaks so loudly I can't hear what you **say**," is cultural support for the recognition that when we say "yes" we often mean "no," and that actions speak louder than words.

Jennings has lectured and taught extensively across the United Kingdom and the United States. She focuses primarily on using the arts and drama with children and adults who suffer from difficulties. Jennings recognizes that most individuals' communications are more than verbal. She says that while language is the hallmark of grand elevation of man above the animals, it may also be the one vehicle through which distortion and disability may occur: "Language, which enabled Man to control his environment, to share himself and his information with others, also caused him sometimes to lose touch with himself (and at times caused him to lose touch with his significant others)" (Remedial, v). Jennings notes that in contemporary society the individual who is able to attract the most attention is usually the one with the most verbal dexterity. Even in most forms of therapy and counseling, the verbal is recognized as essential to effective and open communication. Jennings feels that the over-emphasis on this more recently developed form of communication, which forms only a small part of the range of human communication, thwarts other creative and intuitive forms of expression.

> In order to communicate satisfactorily the individual must feel free to express himself (i.e. his own individuality) and from this communication comes the groundwork for relationship-building. . . . Non-verbal communication is very necessary for expressing those feelings which do not need words (or for which there are no words); in fact for expressing the pre-verbal side of man. It can also provide an alternative means of communication for the person who cannot or will not speak. For some, words have become too dangerous, too committing. (Remedial, 2)

Likewise, Jack Simos, in Social Growth through Play Production, suggests: "Speaking requires so little energy that the insecure person grasps at words in erecting his defenses . . . Rather than corresponding to our real thoughts and feelings then, words are often used to distort the real meanings, especially when stigmas, shame, and fear are attached to our thoughts, and thereby to the words which would reflect them" (164). It is unwise, even foolish, to assume teaching and learning have taken place simply because words were sent from the mouth of one to the ears of another. In many cases the words do not even reach the ears, let alone the brain. We know also that body language and other non-verbal communication can often contradict what the mouth is speaking, so that what was actually said goes through a filter of misinterpretation. The immediate communicative context is replete with filters and blockages, such as emotional climate, physical environment, mental attitude and distractions which affect the receiving of messages. Having even more impact are the filters the expected receivers bring with them from outside the immediate context: background, assumptions, needs, perceptions, education, motivations, anxieties, prejudices, and so forth. All of the inner and outer filters determine what one actually hears, sees, thinks and consequently learns. In many speaking/listening educational set ups, the passivity of the student may become another filter and significant barrier to learning, in that the abundance of words in the lecture becomes difficult to attend to when the listener is in any way uncomfortable physically, tired, distracted, or otherwise unmotivated.

It is frequently pointed out as a distinction between man and the lower animals, that the difference is in the use of language. Language has accounted for much of the rise of civilization and it was through language that the history of culture and the story of mankind was passed on from generation to generation. But Joy says that the church has tended to assume that the world could be saved through words: "We have talked, lectured, and preached. We possess very abstract ideas--the great Christian truths. But we have tried to share those highly symbolic ideas almost exclusively by the use of still other symbols--words. It is as if the coming generation had complained that they could not understand our cumbersome encyclopedias and we responded by

writing them a set of dictionaries" (91).

Kenneth Barnes, in his Swarthmore lecture, The Creative Imagination, spoke further about his chagrin over the abundant abuse of words in the religious community:

> Phrase follows phrase with a dull inevitability. . . . In the very act of making these phrases precious we attach feeling to the words instead of to the experience they attempt to represent. Phrases treated in this way gather round them a detached emotion of their own, an autonomous power, and thus they become a danger to clear thinking and sincere feeling.
>
> We need more than discussion; we need discovery, and therefore we must never be content with habitual phrases or agreed meanings. . . . Together with the encouragement of cliches, religious groups tend to destroy imagination and to inhibit genuine experience by dictating what might be called appropriate emotional attitudes. (64-66)

Even John Calvin remarked more than four hundred years ago: "Doctrine is not an affair of the tongue, but of the life." Mayers, Richards and Webber also warn about the dangers of a purely cerebral or "wordy" explanation of the venture into the mysteries of heavenly things. They warn Christian educators against the disastrous mistake of assuming they can guide students into a vital knowledge of a wondrous God:

> How many students have lost all interest in God as a living reality after a series of lectures on the proofs of the existence of God, the character of God, etc.? The teacher leads him into all "truth" and, with much self-satisfaction, may declare at the conclusion of the study: "Now you know God." But the student is perplexed. He knows that he has before him an array of facts about God. Through the use of his concordance he has exhausted all the biblical passages having to do with God's existence, nature, and character--but still, deep down in his heart, an honest moment surges on him in which he is forced to recognize that he doesn't know God any more than he did when he started his mechanical examination of the Scripture. (103)

The authors suggest that the fault lies not so much with the students as it does with the teachers who have led them into a false impression that a wondrous God can be analyzed and systematized simply because he can be discussed so thoroughly with words. Because man is more than simply intellect and the sum of his knowledge, spiritual truth will have no meaning for him when it is unrelated to human experience. These are some of the reasons the theorists and practitioners in the Christian church advocate a recognition of the importance of experiential,

relational education and suggest replacing the prevalent passive, learner-listening modes of education. In many instances, the traditional forms of education within the church have served as much to hinder as help the inculcation of Christian virtues in the lives of the members. This is particularly the case in reference to youth. As they hear mostly words and experience little action, they quite naturally "forget" the principles of their formal religious education when the time comes for real life application.

Alan Hart Jahsmann states that learning is a personal matter and depends on the cooperation of the learner: "Giving students the information they could get by themselves and requiring set answers is not the best way to help others toward a genuine faith of their own. Only a personal, responsible, self-directing faith can meet the tests of life in the kind of world that appears to be ahead of us. It's the only kind of faith that ever was truly moral and religious" (Power Beyond Words, 124). When individuals are required to think through meaning for themselves, this is the moment the hypothetical rubber meets the road less traveled. If the primary responsibility for the "content of the information" which informs their skill at driving through life remains in the hands of the teacher, the students are left without guidance during many hours of the day and days of the week when the teacher is not at their sides. If the students are taught only what to think, but not how to think, they are left to skid recklessly around blind corners in their search for the working solutions to life's problems during the hundreds of hours they are away from the teacher-guide.

Mayers, Richards, and Webber argue that traditional education, with its concomitant lack of involvement that reliance on words has promulgated has produced a class of educated people who do not know how to think for themselves:

> Through this traditional education we have succeeded in training scientists who still must learn to think scientifically, businessmen who have to learn on the job to make decisions, liberal arts majors whose quality of life is not noticeably improved, youthful Christians who find much of the faith irrelevant, and Christian ministers who may know Greek and Hebrew but who do not know how to minister. For no amount of information, and no mere acceptance of truth, will in itself equip a student to live life more responsibly and effectively. Our education

> must be restructured to achieve operational goals--to teach concepts and truths in useful form--and not merely to communicate information. (68)

The above researchers and writers note that life calls for a need to be immersed in it as whole persons, aware of the implications in order to make sensitive and wise decisions that affect not only one's own but the lives of others. "In life, the ability to use knowledge in guiding choices is a far better measure of the value of an education than is the ability to reproduce that knowledge logically and systematically" (Mayers, et al., 68).

R. Michael Harton, in his article "Working with Educators of Adults," suggests also that "churches need to develop a holistic approach to the religious education of adults, treating more than just the traditionally religious concerns. . . . They must take into account the learners' concerns and motivations related to life cycle, personal and professional objectives, and ways of processing information" (in Foltz, 144). In essence, the Christian church may greatly benefit from knowledge and application of the literature thus far presented in this chapter. For the most part, it is an untapped resource to the majority of educators in formal settings for adults in Christian education. Instead, teacher verbosity and the over-use of words in the traditional model of information-processing prevails. The literature suggests that expressiveness, socialization, participation and self-directed learning should be be balanced against the present teaching strategies.

Participatory education

After the preceding discussion of how values are formed and a look at the ineffectiveness of moralizing as a primary means of instilling values, a concern remains about the continued prevalence of the sermon and lecture/discussion method as the primary mode of instruction on values in contemporary Christian education. If the pivotal experience of the gathered body is most often realized in the worship service, and if the worship service is most often characterized by the bulk of the time spent listening to a sermon, is it wise to also engage the listeners in so much more of the same communicative patterns when they gather on other significant occasions, such as for

education? The irony is that while many adults disdain being lectured at, this continues to be the primary mode of education for adults. Because it is adults who educate adults, they are the prime promulgators of the very style they often disdain themselves.

Further perusal of the texts on adult religious education, particularly those by Gilbert Peterson (The Christian Education of Adults) and Warren Wilbert (Strategies for Teaching Christian Adults), reveals an awareness on the part of the authors of the need for the learners to be involved in the learning-teaching situation. However, the description of the "other side" of the style of education is, according to Peterson and Wilbert, expressional, and "expressional" in Christian education texts is primarily defined as discussion. The allowance is that the expressional method "involves" the students in talking or acting. It allows them to express their feelings, understandings, or reactions pertinent to the class. Examples given are role play, group discussion, reports, debate, student skits, and creative writing. Yet, although the above list of examples of these various other types of expressional methods is given, the only one elaborated upon is discussion. How to ask questions and elicit answers is the key focus with regard to "leading" discussions. A survey of no less than twenty of the current books on adult Christian education revealed a predominance of the lecture/discussion method of teaching within the small group context. Again, it appeared that the teacher was primarily in control of the situation and learning was geared to mostly talk and little action.

Lois LeBar, in Focus on People in Church Education, does spend a few pages on the value of role playing within the group process of the Christian community. She says: ". . . if we are to obey the two great commandments (love the Lord God and love our neighbor as ourself), we must be able to see things from the viewpoints of the Lord God and our neighbor. We must get their perspective, identify with them. Through divine written revelation we get God's perspective; role-playing is one way in which we can learn to feel with our neighbor" (245).

LeBar's position is a good start and using role-playing in the contexts of adult Christian education will be discussed in more depth later. However, LeBar's mention of role-play, along

with others who write about the creative tools within the arena of youth ministries, is too scant when compared with the scope of educational materials throughout this wide panorama of Christian education. The pickings are particularly meager in the realm of adult Christian education. Without offering other creative means by which the members of the church can communicate, they may end up attending meetings for twenty years and still never really know their neighbor, even the neighbor who regularly sits beside them in the pew. They may listen to hundreds of sermons and lessons and rarely experience spiritual or even intellectual change or growth in their lives. This is a very real danger if all that passes between the attendees is words and particularly if the majority of those *words* are delivered by a third party from behind a pulpit or lectern. Numerous studies have divulged the retention ratio of various methods of education. The verbal is always at the lowest end of the scale. Whereas direct experiences in education find a retention level of 90%, verbal is at the opposite end of the spectrum with a fluctuation of 10 to 30%. Simulated learning experience is the next highest, while learning through the visual alone is the next lowest (Cove and Regan, 29).

Jahsmann characterizes Christian learning as "a happening between God and the learner with other people involved only instrumentally--as helpers, who may even hinder" (113). The recognition in this area of education, is the sense that religious education and aspects of spiritual development are not to be treated on a purely intellectual basis. Teaching and learning are two-way streets. Because one teaches does not automatically produce the result that the other learns. "What the learner learns from what he is taught or teaches himself depends, among other things, on the kind of person he is--his background, his attitudes, his involvements. The assumption that the student learns what the teacher teaches is obviously more often false than true. In the words of an old axiom, 'whatever is received is received according to the manner of the one receiving it'" (114).

The Word in Action: Relationship as a Focus of Christian Education

Both the Old and New Testament scriptures provide the basis for Christian living within the all-encompassing admonition for a fulfilled spiritual life summed up in Jesus' commandment, "Love the Lord thy God, with all your heart, soul, and mind. And love your neighbor as yourself." God with man, and man with his neighbor, united in faith and enacted in loving service, is the foundation for the Christian religion. The suggestion is that love is the driving force of the spiritual encounter which then is manifested in service toward others.

Fowler suggests that traditional non-participatory education sets up an atmosphere of competition through the exhibition of what one knows. This format hampers the kind of open sharing and the nurturing of relationships which is crucial to Christian love and service. Since God has called each individual to distinct adventures of service which are special because of the uniqueness of individual gifts, it can be argued that Christians should be free from any form which encourages competition. Fowler admonishes the believers: "We are called to an excellence that is not based upon competition with others. . . . This understanding of vocation frees us from anxiety about whether someone else will fulfill our particular destiny before we get there or whether someone else will beat us to that singular achievement that would have justified our lives" (Becoming, 103). Fowler further suggests that being faithful to relationships with God and neighbor will reduce the worry individuals often incur upon themselves concerning their pilgrimages and the potential competition along the way. With the reduction of competition and the recognition of the uniqueness of individuals which results we are "freed from jealousy and envy, able to celebrate the gifts of others, we are freed from the sense of having to be all things to all people. . . . We are freed to do well those things that are intrinsic to our callings" (103).

In order to love one's neighbor as one's self, one must know and understand, must have empathy for the neighbor. One must be sensitive to the roles the neighbor plays and to the needs the neighbor has. Society readily quotes Shakespeare's observation that "all the world's a stage and all the men and women merely players." The recognition is that each person in his or her lifetime

plays many parts. The Bard understood the significance of dramatic action, recognizing that playing a part changes one in some way. We play our own parts and we can empathize with others by playing their parts as well. When we get into the skin, see through the eyes, walk in the *moccasins* of another human being, whether in the theatre or in "real" life, we learn something about the person and about ourselves. The presuppositions here are that we must know ourselves and we must know our neighbor; such knowing may lead to loving.

Palmer speaks of the necessity of the kind of education which inspires truthful knowing in which "The knower becomes co-participant in a community of faithful relationships . . . and knowing becomes a reunion of separated beings whose primary bond is not of logic but of love" (32). The key to the virtues of Christianity is love and love is demonstrated most emphatically with forgiveness, enabling, and understanding. These virtues and attributes can readily be learned and practiced when one recognizes the individuality, needs, and concerns of another. This recognition may come readily through the process of interpersonal interaction. Wilbert suggests:

> In Christian education the aim of fellowship, featuring the common bonding of Christ's followers in His name, serves not only as a basis for unity. Equally significant is its fundamental necessity to the very possibility of a quality educational program. To put it another way: fellowship of the kind and caliber suggested above is the key to interpersonal relationships, and interpersonal relationships form both a context for, and a substantial part of, all teaching and learning activity. *Education cannot take place in a vacuum. It simply does not occur without relationships*. (24)

Performance of one's life outside the church and in relation to the neighbors she is supposed to be loving as she loves herself is arguably the most significant goal of Christian education. Following the notion that actions speak louder than words, or that they can speak something different from the words, creative dramatics is a potentially significant tool in adult Christian education. After the lectures and the sermons and the discussions, live performance of hidden truths--tangible metaphors of spiritual concepts which are often difficult to define with words--may be explored through the language of the body, the intuition, the sensitivity. Creative Drama is one tool of education which may be utilized to induce this kind of learning.

CREATIVE DRAMA

Creative drama is the final significant section in review for this chapter. It has been saved to the last in order to bring it in on an established platform for application in adult Christian education. Adult development and learning have been discussed to establish an initial framework. Adults are the suggested audience for the proposed teaching strategy. The major proponents of adult education recommend that the learning environments be predominantly interactive and participatory, allowing therefore for the adult student to be more self-directed and derive the growth motivators from his own needs, able then to apply the learning quickly to his or her own life. Creative drama is a teaching/learning process which has probability of inducing this kind of personal and interactive sequence in the adult learner. The major creative drama resource is the interest and experience of the participant. Material for the improvised performances is derived from the minds and lives of the student spontaneous performers. The subjects and the themes of the dramas are also derived primarily from the collective suggestion of the group as it is interested and committed to the issue at hand or the particular area of study.

The second major area of review in this chapter was adult Christian education. The premise of Christian education is based on the notion of helping adults learn how to develop in faith and make application of that faith in moral decision-making and sensitive service to the community. The small interactive group context seems to be an effective place for this kind of nurture and growth to take place. The current format of much adult Christian education is founded in relational theology through the small group movement. Creative drama may be also shown to be a valuable tool in this context because it is likewise dependent upon the small interactive group for its process and it seeks to enhance relationships and insight within the group through the process of improvisational role playing.

Background

Historically, drama is one of the oldest known expressive activities of humankind, dating

back to primitive times when the hunt was reenacted for the rest of the tribe. Other aspects of the ritual, which included masks, mime, dance and impersonation, were a part of daily life not only in relation to the hunt, but as an expression of celebration, worship, honor, and request. Drama was utilized on several levels of communal life throughout early history with the hunting and gathering societies creating rites through mimesis and the agricultural societies giving dramatization a central place in their psychological life. Today, drama is recognized formally in the entertainment industry, but it is also utilized by educational and helping organizations as a tool for development through the dramatic process itself. The dramatic instinct is a critical function of the human individual in terms of his or her own development toward becoming a responsible member of society. Through imitation, imagination, role-playing, improvisation and interpretation, children learn their relationship to the self and others in the community. The individual child and the adult as well learns about the roles that will be a part of the expected acting-out of his or her life as he or she ventures through various developmental stages.

It is primarily in this century that educators have purposefully applied the art and function of drama directly to the learning of individuals in the established school context and other educational environments. This form of drama moves away from the professional stage and acting of scripts written by established playwrights. It wears many hats, changing its identity and function depending upon the situation, participants and intentions. Its variety of roles in context have also labeled it with a number of pseudonyms. The most widely-recognized umbrella term, for non-production, non-performance drama, at least in educational contexts, is *creative* drama (or in England, *child* drama). Other versions of this name may include titles and descriptions such as developmental drama, informal drama, spontaneous drama, sociodrama, improvised drama, process drama, and psychodrama. All the above are simply variations on the same theme, almost really interchangeable terms, with the exception of psychodrama, which is specifically for use in therapy and under the guidance of a psychiatrist or trained counselor.

Using the forms of creative imitation and spontaneously taking on the roles of oneself in

another context or of another person, creative drama is essentially the creative doing of life in a controlled situation. Philip Coggin explains that creative drama allows the putting on of various aspects of life in a creative, non-threatening atmosphere where the whole of life may be lived with much of its excitement and little of its danger.

> Whatever the social circumstances there can be total living, and since drama is also unity in variety, it is a great integrating force. It helps the personality to self-realization by educating the emotions, stimulating the intellect, and co-ordinating movement and gesture to the wishes of the mind and spirit. A fully developed human being is, by definition, a full member of society, and the communal character of drama encourages the full development of the social group. A community spirit founded on principles of truth and sincerity could go far beyond parochial interests to embrace eventually the whole community of mankind. (292)

Creative drama and its closely related constituents--improvisation, simulation and roleplay--may be used to a variety of ends. It may and has been used in education in order to teach languages, history, group process and almost any subject matter including the sciences and mathematics; in psychotherapy with sick and emotionally disturbed individuals as well as with normal adults and children; for personal development and growth, to help individuals move toward reaching their full potential. Creative drama may also be used for training in supervisory and leadership roles, as well as for such roles as doctor, psychiatrist, psychologist, nurse, priest, social worker, salesperson, professor, officer and teacher--anyone who relates to others in a professional role of nurturing and guidance. It may be used to help prepare people for new situations in their lives and to deal with change or crisis. It may be used in rehabilitation from addictions. It may be used in helping people practice emotionally and skillfully for new roles such as motherhood. It may be helpful for people to cope with transition periods such as divorce, bereavement, and discharge from institutions. It may be used to help train people in spontaneity and creativity by dealing with various standard life situations as well as unlikely situations. In most of the life situations where people wish to learn more about themselves and society, to interact more sensitively and knowledgeably in interpersonal relations, to gain awareness and

insight as well as enhance skills of human reaction and behavior, creative drama may be and, indeed, has been used as a tool to nurture this development. It becomes a form of practice for life, more precise in form than is used by the growing child, but no less effective.

Creative drama is a quite natural vehicle for human development which is used intuitively and overtly by children and either surreptitiously or subconsciously by adults. In Play, Drama and Thought, Richard Courtney describes the creative and imaginative aspects of drama as they are incorporated into foundational learning and development from a very early age and how they are now recognized by education. Courtney speaks of the field of dramatic education as beginning first with a basic assumption:

> It starts with the child as a child (not as a miniature adult as in the eighteenth century) and it recognises the dramatic imagination as the essential human quality. Thus it encourages the child to express himself within the frameworks of creative movement, spontaneous speech and language, and impersonation and identification; in this way he can both learn and grow up--he can relate himself to his environment and see the relationship between ideas. The child comes to develop the human abilities to think and explore, to test hypotheses and discover 'truth.' Nothing has reality to the human being unless he realises it completely--lives it in the imagination--acts it. (273)

In keeping with the above description of the pervasiveness of the dramatic impulse, it should be noted that creative drama is concerned with learning throughout the life process and consequently ranges over and between various disciplines within the educational spectrum. The function of creative drama in formal institutions has been varied and wide-spread. In many instances it is taught as a separate subject, just as the other arts are. The opposite end of the spectrum is to use creative drama not as a subject in itself, but as a tool in the teaching of other subject matter. At times creative drama is seen either as an academic subject or as an educational technique or as a personality development strategy. It has wide academic and sociological applications. Since creative drama is a process of improvisation--"interacting in and creating spontaneous responses to situations of conflict or ambiguity--it may never occur exactly the same way twice. Creative drama can occur at any grade level in any subject field with any group of

students, regardless of ability" (Shugert, 2).

Creative drama may be used as a tool for learning through experience. The process all but demands that the participant utilize the cognitive as well as the affective domains in order to think and feel a way through a situation and on to the answer of a problem. The participant is highly engaged in the process of his or her own learning through concrete discovery. In creative drama the participant is the actor, director, writer, creator and even the audience. Courtney further describes the widespread identifications and applications of creative drama:

> It uses as tools all branches of learning that bear upon the dramatic impulse. It utilises eclectically each and every single discipline into one unified body of knowledge so that it can help us comprehend the nature of experience. It brings together many aspects of hitherto unrelated studies: aspects of philosophy, for we must examine why we educate our children in this way; psychoanalysis, to understand the symbols the child uses, and the underlying motives, within the content of his play; sociology, for acting is a social activity implying the interaction of individuals; social psychology, because imitation, identification, role playing and the like are directly related to man acting within his environment; cognition and psycholinguistics, for the relationship of concept formation and language impinges directly upon the dramatic method of learning. And in approaching the theatre, aspects of mathematics, physics, engineering, aesthetics and other fields of study become grist to our mill. (Courtney, 59)

A recent committee of the Children's Theatre Association of America, reexamining the terminology of educational drama, developed the following definition for creative drama: "Creative Drama is an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences. Built on the human impulse and ability to act out perceptions of the world in order to understand it, creative drama requires both logical and intuitive thinking, personalizes knowledge, and yields aesthetic pleasure" (Landy, 5). It should be noted here that the descriptions given for creative drama are usually in conjunction with and in the context of *child* education. However, the previous discussion in this treatise of adult living and developmental cycles indicates that adults are still in process and can surely benefit from creative, expressional learning experiences which also promote insight and growth. Creativity and imagination are not limited to childhood.

Courtney argues that the dramatic imagination is at the center of all human creativity, so it must be at the center of any form of education that aims to develop the essentially human characteristics.

Proponents of creative drama see the dramatic imagination as so vital to the learning process that they encourage the use of creative drama tools on all levels of education as a basic premise. Within the dramatic process, individuals may move from one form of involvement and insight to another depending upon the roles through which they function. In the creative drama process "the participants may become the player, the playwright or the audience. It takes four elements to complete a work of art: the artist, the subject of the work of the art, the medium of artistic expression, and the audience" (Kase-Polisini, xv). The actual subject of the creative drama experience can be anything, just as the subject of any art form can be anything the artist has determined to express. After one considers the previously mentioned list of the various uses of creative drama, one can imagine the scope of subjects one can incorporate into the dramatic process when guiding children, inmates, managers, therapists, adolescents, retirees--essentially anyone in groups--to develop their own plays about themselves and their issues and insights. The process of creative drama teaches the participants about drama and the art of theatre as well as about themselves and human nature. The learning is reciprocal in that participants learn about the theatrical process in the act of creating a play and they learn about themselves and the world they live in in order to portray people in a play.

Few people challenge the need of formal education to teach and learn the basics since those obviously become the foundation for further formal learning. The parting of ways, however, has often occurred in the defining of "the basics." Whereas most educators feel the basics must in some way touch the intellectual, vocational, social and personal areas of students' lives, they do not always agree on how each of these areas is viewed or pursued. Since teaching for the intellectual and the vocational ends of the spectrum nets more measurable outcomes on competency tests than teaching that touches the personal and social, curricula lean heavily in the former directions.

Many educators support the undergirding of education's main framework with the learning of literature, language, social studies and science, but they often relegate music, drama, and the arts to the "easily-cut-if-budget-fails" peripheral trim; rather like Victorian gingerbread facades.

Success in artistic, intuitive and individually creative areas is not measurable through machine-scored tests, so it is difficult to defend them on a statistical basis when financial crunches impinge on curriculum planning. Edward de Bono noted that "the emphasis in education has always been on logical sequential thinking which is by tradition the only proper use of information. Creativity is vaguely encouraged as some mysterious talent" (297). Charles Duke recognizes that it is not surprising that such conditions exist in the field of education. "In an age which calls for accountability, profit margins, and less spending, educators feel they have little choice but to concentrate on those aspects of education which can be most easily used to pacify public demands. The result is a program of instruction heavily weighted in favor of the mastery of easily measured cognitive tasks" (9). Duke feels, however that the system needs to move more toward balance in the meeting of various other needs of all students with more emphasis being placed on the esthetic and creative aspects of learning. "Efforts to develop students' powers of sense perception, imagination, empathy, and bodily control are desperately needed. The ability to learn differs from age to age and from individual to individual, but we must realize that this ability to learn involves not only intellectual capacity but also social, perceptual, physical, and psychological factors" (9). Even while there is a clear recognition that art has held a profound position at the heart of many flourishing civilizations throughout history--especially in terms of their social, intellectual and spiritual lifelines--it is ironic that the creative arts continue to suffer the butcher's cleaver whenever education and government trim off the fat of "superfluous" programs.

Paul Torrance has done a number of studies on the nature of the creative process and the evidence of creativity in individuals as well as groups. In one particular study conducted by Torrance, the intent was to discover what kinds of objectives in learning were most important to

educators. Torrance conducted the survey in Minnesota and asked social science teachers to list the three most important objectives in one of their courses. His findings support the suspicion that the creative expressions were among the least of the concerns of the teachers. The respondents listed the objectives in the following descending order: *Cognitive objectives* (acquaintance with various kinds of information): 70.9 percent. *Convergent objectives* (behavioral norms, right attitudes and solutions): 18.7 percent. *Memory objectives* (remembering, acquiring distinct or thorough knowledge): 5.3 percent. *Evaluative objectives* (critical thinking, judging, deciding): 3.6 percent. *Divergent objectives* (independent thinking, constructive action, creative expression, liberal and inquiring action): 1.7 percent (Guiding Creative Talent, 29). An interesting juxtaposition to this study is one in which Torrance and his associates began from the assumption that a culture encourages or discourages behaviors in its growing children through punishment or reward for certain personality characteristics. Torrance wanted to know how parents and teachers feel toward creative behavior and began by selecting over fifty empirical studies which differentiated highly creative people from those less creative. Using the information gathered from the studies, they proceeded to formulate a checklist in order to determine the characteristics of the ideal child as viewed by parents and teachers. The study sample was drawn from twelve American states and nine foreign countries. Torrance noted from the study that in America the educators and parents gave the following preferences for behavior in a child, noting the first as the highest: (1) independence of thinking, (2) curiosity, (3) sense of humor, (4) consideration of others, (5) industriousness, (6) receptiveness to others' ideas, (7) determination, (8) self-starting, (9) sincerity, and (10) thoroughness (Rewarding Creative Behavior, 228). On the one hand, we see above a valuing of creativity and creative behavior, but on the other we see a lack of initiative to assist in the development of it in students, particularly in the contexts of formal education where the pressure exists to present objectives with measurable outcomes.

Duke also presents the dichotomy of effort in the creative and expressive domains and,

while lamenting the current identity crisis, also presents an alternative to the imbalance by suggesting creative drama as an alternative means of total development for students.

> As a country we have developed an astounding worship for what we understand to be science. Mainly as a result of this reverence, we value objectivity and analysis more highly than originality and synthesis The abilities to prove one's position and to deduce conclusions from premises are thought more important than the abilities to impose new types of structure on experience and to generate new and meaningful points of view and hypotheses. These needs are one of the principal arguments for the continued and expanded use of creative dramatics in the curriculum. (54)

Rugg and Shumaker see drama and creative drama also as a significant addition to the balanced education of individuals. "Drama more than any other single art, represents an integration of all the processes of self-expression. It is at once the most completely personal, individualistic and intimate as well as the most highly socialized art. Rich in content, varied in means, it represents also an effective union of intellect and emotion" (264). Creative drama is built on the foundation of creative expressions and requires a recognition by educators of the need to both accept creative behaviors on the part of the teacher as well as the student and also to nurture these qualities.

Education Through Creative Expression

The Humanities in American Life is a report based on two years of research by the Commission on the Humanities (formed and supported by the Rockefeller Foundation) in which a strong recommendation was made for strengthening the arts and humanities in education and society: "The Commission stated: 'the arts may be the best means of nurturing curiosity and creativity, and the best hope for identifying learning with enjoyment.' The attempt to teach skills or facts entirely through drill or rote is not likely to arouse curiosity or encourage creativity but rather to result in dislike of learning and to shape a stagnant mind" (Davis, 2).

Lynn McGregor, the Director of the Schools Council Drama Project in London, speaks out

on the value of drama in education as a humanizing force, particularly since drama and theatre as finished art forms have been used throughout the ages to communicate to and between communities a special interpretive expression about the feelings and thoughts of the people who make up the community. The doing of drama encourages the participants, particularly children, to work creatively together, to tolerate ambiguity, to solve problems of mutual interest to them and to find more effective ways of expressing their thoughts to one another. McGregor states that drama is a valuable form of communication and "because expression in drama is verbal and physical, it gives people the opportunity to express themselves more effectively in everyday situations. Drama is a social activity. . . . It gives groups the opportunity to make dramatic statements about the way they see and interpret people and situations. Drama is a part of people's everyday lives, experienced through the mass media as well as in the traditional theatre" (106).

In his text Play, Drama and Thought, Richard Courtney emphasizes the notion that dramatic imagination is at the core of human learning. Extending back in the history of mankind and included in the personal histories of individuals, drama as a tool for expression of one's self through impersonation and identification is foundational. Courtney, who is professor of arts in education at the Ontario Institute for Studies in Education and the Graduate Centre of Drama at the University of Toronto, is the author of more than one hundred articles and books on drama in education.

> The dramatic imagination lies behind all human learning, both social learning and "academic" learning. It is the way in which man relates himself to life, the infant dramatically in his external play, and the adult internally in his imagination. This is what Freud means when he says that dramatic play enables the child to "master" his environment, and what Burton means when he says that drama is an experiment with life here and now. (58)

We have inaugurated certain phrases into our conversations which speak of life experiences as being vital for growth and development. We speak of the "school of hard knocks" and of "necessity being the mother of invention." We learn from "a kick in the pants" and make it through life "by the skin of our teeth." Most of us recognize that intense and significant learning

may often come as a result of surviving traumatic experiences. Counselors, therapists and even teachers are helpful assistants at these times to help people adjust to and make sense of the chaos of change. The occasions of change and transitional trauma are apparent throughout the child's and adult's natural stages of development as well as during the many incidental upheavals of life. Guidance and nurture are welcomed aids for coping during these periods. Significant learning occurs when blockages to understanding are bulldozed away whenever we have new insight through adjusted perception. This all too often happens as a result of a stunning jolt to reality through a crisis experience.

These learning triggers, however, do not exist only on loaded guns and dynamite sticks. We can also learn from experiences which are set up especially to promote creative problem solving and critical thinking as well as intuitive spontaneous response. Educators and counselors may be at the interactive initiative stage of this kind of learning process; the stage at the end which sets out and greases the tools, rather than only at the other end that sweeps up after the fall-out. Steven Brookfield speaks of the kind of active learning that helps build critical thinkers in which the educator is in a crucial position before explosives have been detonated:

> Educators and helping professionals should not be thought of as professional doom-managers, appearing only in the event of tragedy to mitigate its worst effects. This is the ambulance driver concept of education in which helpers arrive at the scene of the psychological, social or international accident, after the damage is done. It condemns helper and educators to fundamentally reactive modes of practice by calling them in only at times of crisis and then reducing them to performing a "mopping up" function when things have gone wrong. Helping people make sense of , and survive, traumas is an important function and should not be undervalued, but it is not the whole story. It is just as important to encourage people to explore ideas and activities they had not previously considered, but that appear to embody and reflect essential elements of their personalities or open new avenues for realization. Educators, counselors, trainers, and other helpers can prompt people to become critical thinkers without the necessity of experiencing major personal traumas. (Developing , 34)

Creative drama is a tool of educators and counselors which may be used in both stages of the life learning process. It may be used in the development of insight and awareness to more effectively cope with current and future interpersonal encounters. It may also be used to help in

the adjustment of perceptions and the healing of broken relations and self-concepts. Creative drama may also provide the abrasion for the sharpening of cognitive and emotional knives to more effectively cut through the potentially restrictive strapping of the crisis when it inevitably occurs.

Esslin and Friedlander present the power of involvement in the dramatic process to be a humanizing force as well as a personality developer. They point out that acting and participation in the theatrical process "can foster the development of the whole personality, strengthening self-confidence and independent action in a setting that encourages communal relationships and sensitivity to others. Drama involves us with mankind, helps us escape from egocentricity, develops our capacity for intimacy" (346). They point out that the disequilibration that comes from growth in learning experiences is actually handled as a part of the process of performance. While the performance of self is vulnerable and high risk, it also brings immediate rewards which can turn into more long-range pressers for development of self-esteem and self-confidence. The process of the performance calls upon the participant to utilize insight and creativity as well as critical thinking on the spot. "The actor's ability to make choices and to act decisively is an essential ingredient of his success as a performer. The play is an integrated moral, emotional, intellectual, and sensual universe; it demands of all those who work with it a commensurate integrity of body, mind, and soul" (346).

The benefits of the interactive and critical thinking aspects of traditional drama remain the same with creative drama, with the addition of the intuitive and spontaneous nature of drawing on one's own resources and the group's collective insights and perceptions rather than only mimicking those of a writer or director. Friedlander and Esslin summarize the power of the performing process for the development of the participating student by stating that it introduces the student to modes of thought and feeling not common in the university. "Above all, it asks from the student an organic, unified response to life. The performer's actions resonate through the three psychic tiers of his reason, will, and passion. He conspires with his opposites, he finds

himself in self-forgetfulness and discipline, he achieves wholeness through conflict. Acting combines the traditional academic good of withdrawal, observation, and understanding with a passionate involvement in what is immediate, sensual, and changing" (350).

Creativity and Adult education

Creative drama utilizes the tools of creativity, imagination, intuition and perception to build awareness and personal development. The relationship of creativity to andragogy (helping adults learn) is clearly seen in identifying their similarities. The parallels are striking, yet the relationships between the two fields have not been deeply explored in the literature of either area. The learner in the current philosophy of adult education is now envisioned as being self-directed, or needing the freedom to be self-directed. Creativity research also recognizes the importance of the individual in determining his or her own pace through the creative process. All this, of course, appears contrary to the typical pedagogical style of education which is the tradition of many adult learners.

> Creativity and education exhibit complex relationships. In schools, the emphasis is on logic, facts, details, and sequence, while ignoring creative skills such as intuition, perception and holistic understanding. Carl Rogers contends that "in education we tend to turn out conformists, stereotypes, individuals whose education is completed, rather than freely creative and original thinkers." One study shows 90% of five year olds have high creativity, dropping to 10% by age seven, and only two percent of the population beyond age eight exhibit high creativity. This drop in creativity, occurring at the age when schooling starts, is related to traditional pedagogical practices.
>
> It is no wonder, then, that adult learners show low creativity; they also tend to be passive learners. These two deficits should not be seen as separate. Andragogy fosters creativity, and creativity fosters effective adult learning. Learning creatively and learning using andragogical principles show remarkable parallels, yet few writers have tried to integrate the two. (Patterson, 99)

There are several views and definitions of creativity and not all are completely satisfactory to the creative researcher. The very act of verbally defining, (which in itself is a left-brain activity) a phenomenon which is primarily right-brain, is formidable. However, S. G.

Isaksen has synthesized several views of creativity by noting that it is "making and communicating meaningful new connections; thinking of many possibilities; thinking of new and unusual possibilities; thinking and experiencing in various ways and using different points of view; and generating and selecting alternatives" (2).

That which identifies the creative individual and those environments and systems which help promote creativity, falls in line with similar identifiers, assumptions, and intentions of the andragogical principles of adult education. One of these primary assumptions is that adult learners are, or should be, moving toward self-direction. They are making application of their various experiences to a problem-centered, problem-solving approach to life. Parallel to this quality of self-direction is the "divergent" thought process of creativity. Furthermore, in adult education there should be "a climate of warmth, mutual respect, supportiveness, collaborativeness, pleasure, and trust. Likewise, a climate of self-confidence, tolerance, and openness are effective components of a creative learning model. Other facets of the climate contribute to creativity and andragogy. The humorous and playful component of creativity contributes to adult learning" (Patterson, 101).

For most individuals, the ability to be creative does not decline with age. Creativity may even be enhanced as one matures because of the endless supply of experiences garnered in the living of life and the filling of one's reservoirs from which to draw diverse insights, perceptions and understandings. However, just like unused muscles, creative skills apparently may atrophy over time from lack of use. Readiness appears to be a key factor behind a basic assumption of creativity and adult education; that adults must experience the <u>need</u> to learn in order to cope with the vastly changing panorama of society and its real-life concerns and functions. Creativity is at the core of dealing with change because it is a vehicle for innovation: "To better cope with real-life tasks, adults need to achieve a delicate balance, a balance between freeing channels and channeling freedom. . . . Creativity [is] a combination of feeling and knowing, of alternating back and forth between what we sense and what we already know" (Patterson, 102). Here, the intuitive

aspect of creativity comes into play. It simply makes sense to surround adult learning experiences with creative expectation.

Creative problem-solving falls right in line with the current adult education concept of a problem-centered learning/teaching environment. The reality is that life is full of problems from cradle to grave. So problem-solving, of necessity, must become a life-long companion. Learning and creativity are also life-long companions and should not be limited to focus for the passing of a single course or the acquisition of a degree. The two need to walk more closely, hand in hand, to add a particular lilt to life, the welcomed antidote to lethargy and mediocrity. They connect with ingenuity, intuition, humor and delight; all additional trademarks of creativity.

> It is possible to isolate superior conditions of learning and principles of teaching. Learners participate, trust, get involved, use experiences, and progress toward goals. Teachers share, accept, challenge, help, and show new possibilities to learners. Equal conditions are noted for fostering creativity, plus the qualities of concentration, self-confidence, self-reliance, and risk-taking. Clearly, both adult learning and creativity assume an active and involved participant. (Patterson, 104)

Adult men and women of a changing society need to retain the resilience of youth with the capacity to learn and grow. A significant component of growth is creativity. Although our society has a tendency to corrupt by over use certain words which initially had significance and relevance, "creativity" should not be a word that we allow to fall into disrepute simply because it has lost its freshness by becoming a flag word for other purposes. The concept behind the word remains vital; it represents a resistance toward formula and a respect for individuality.

Developing Creativity

A myriad of people have mixed notions about just what creativity is and if it is in the slightest degree available to them. They think of the Beethovens and Brechts of historical artistic expression and the Bernsteins and Bernharts of contemporary culture. They even admire the quick-witted, button-down minds of comics such as Robin Williams and Gary Larson and then

assume that creativity is a blessing only the enlightened and perhaps eccentric few have been gifted with. "He or she is sooo creative!" is an outburst often used in contexts of unusual artistic expression and serves to inculcate in the general populace the sneaking suspicion that the particular gift is reserved for a select few at birth. It is true that great creativity is responsible for heightened civilization, for social progress, and in many cases ultimate survival. However, there are levels of creativity that are available to all. Fleshman and Fryrear call this universal aspect of creativity "ordinary creativity": "Through this 'ordinary creativity,' the average person may modify old ways of thinking and acting and thus improve his or her state. Ordinary creativity is very important. It uplifts morale and dispels neuroses. . . . Creativity is one of the major means by which the human being liberates himself from the fetters not only of his conditioned responses, but also of his usual choices" (36).

Carl Rogers also speaks of a more universal and generic sense of creativity which does not necessarily evidence itself in public performance or tangible invention of a product. To Rogers, creativity may be evidenced just as much in forming of one's own personality as in painting a picture. He disregards the historical notion that a creative person is only one who has presented some product which is accepted by a group. "Creativity is not restricted to some particular content. The creative process is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people or circumstances of his life on the other" (in The Creativity Question, 297). Rogers further notes that creativity is probably residual in all humans and simply needs to be brought forth through the proper nurture and conditions. Measurement of creativity is difficult for "the distinction cannot be made by examining the product. The very essence of the creative is its novelty and hence we have no standard by which to judge it" (298). Rogers suggests that there are certain conditions within the individual which may be the very promulgators and stimulators for the creative act. These include: "openness to experience . . . an internal locus of evaluation . . . and the ability to toy with elements and concepts" (299-301).

The "woe-is-me-for-I-am-dull" mentality of those who believe creativity is held in trust for an honored few, may be enlightened by the news that creativity is a teachable quality found in almost everyone. Creativity may be seen as made up of a number of skills and talents from both the affective and cognitive domains. It is found to some extent in almost all individuals, although some have more potential for developing and expressing it than others. Creativity is expressed differently by different people and because of these unique aspects of its nature it is difficult to land on any one method of measurement or of nurturing it in individuals. However, researchers have been interested in creativity for some time now and have noted certain prevalent characteristics which seem to be observable in most highly creative individuals. Numbers of publicly recognized creative people have been studied over the decades and notions about how they became that way have been entertained. While there is general consensus that not much significantly can be done to instill a high level of creativity in an individual if the propensity is not there, much can be done to release the already inherent qualities. "It is the almost universal testimony of people who possess this trait that certain kinds of environment smother their creative impulses and other kinds permit the release of these impulses" (Gardner, 42)

Certain traits that appear to be shared by all creative individuals and those who exhibit a heightened degree of originality are openness, independence, flexibility, and a capacity to find order in experience. In terms of openness, Gardner notes that people with the gift of creativity manage to maintain a freshness of perception. They are able to gain a heightened awareness of certain aspects of life by being able to selectively ignore other aspects. They often appear rather unconventional to the masses because they are able to ignore the minor conformities which arrest the attention of so many while still remaining open to the prospects of new awareness. This openness allows the creative person to resist suppressing his own emotions, anxieties and fantasies. Consequently, he is better able to "relinquish conscious control and to face without fear and anxiety the impulses and imagery arising from more primitive and unconscious layers of the personality. He has fewer internal barriers or watertight compartments of experience" (44).

The independence that is exhibited by the creative individual allows her to free herself from imposed mandates of behavior and thought expectations. She is able to question assumptions that the majority simply accept. She is able to maintain a certain detachment from what is and therefore more capable of seeing what could be. This form of independence allows her to take risks and expose herself to potential criticism, but consequently frees her to create without the paralyzing fear of rejection. The independence of the truly creative individual is not the same as the noncomformity of the exhibitionist. The creative individual does not exhibit independence in the trifles of life in order to make a statement, but rather uses independence in areas that really concern her, those which further her creative endeavors.

The flexibility which is recognized in most highly creative individuals is most often seen in their ability for playfulness. They are able to "toy" with ideas and toss them around with "what-if" flings of the wrist as they note how they bounce off other ideas and already-fixed points of established reality. Their perceptions are not focused through single lenses, but they are able to look at possibilities from many angles. This kind of flexibility means that creative individuals are able to tolerate periods of not knowing--of ambiguity. They are able to give form and expression to different aspects of their own personality and awareness at the same time, to recognize the mutuality of reason and passion and the aesthetic and scientific impulses in nature. The creative individual then "has a capacity to tolerate internal conflict, a willingness to suspend judgment. He is not uncomfortable in the presence of unanswered questions or unresolved differences. . . . The advantage of this fluidity is obvious in that it permits all kinds of combinations and recombinations of experience with a minimum of rigidity" (Gardner, 47).

A significant capability of the creative individual which finally gives form to insights is the capacity to find order in experience. Too often society has quickly determined that the highly creative individual is a mass of chaos and unstructured independence. To the contrary, the truly creative person must be able to impose order on his or her experience of flexibility and independence. While it is true that the innovator frees himself from the old patterns, it usually

is in order to establish new patterns. What appears to some as being a form of lawlessness, in reality is a process of setting up new law, bringing order out of chaos. "It brings about a new relatedness, connects things that did not previously seem connected, sketches a more embracing framework, moves toward larger and more inclusive understandings" (Gardner, 48).

Maslow's study and research dealt primarily with people whom he labeled as self-actualizing. He determined a set of basic characteristics for those people who he worked with that he recognized as creative and thus self-actualizing, their creativity springing more from their personalities and showing up in their ordinary affairs of life, rather than in publicly-recognized performances or products. He felt that all of his subjects were:

> More spontaneous and expressive than average people. They were more "natural" and less controlled and inhibited in their behavior, which seemed to flow out more easily and freely and with less blocking and self-criticism. . . Another observation was that [their] creativeness was in many respects like the creativeness of *all* happy and secure children. It was spontaneous, effortless, innocent, easy, a kind of freedom from stereotypes and cliches. . . . [Creative] people are relatively unfrightened by the unknown, the mysterious, the puzzling, and often are positively attracted by it. [They] selectively pick it out to puzzle over, to meditate on and to be absorbed with. . . They do not cling to the familiar, nor is their quest for the truth a catastrophic need for certainty, safety, definiteness, and order. . . Thus, it comes about that doubt, tentativeness, uncertainty, with the consequent necessity for abeyance of decision, which is for most a torture, can be for some a pleasantly stimulating challenge, a high spot in life rather than a low.
>
> They seemed to be less afraid of what other people would say or demand or laugh at. They had less need of other people and therefore, depending on them less, could be less afraid of them and less hostile against them. Perhaps more important, however, was their lack of fear of their own insides, of their own impulses, emotions, thoughts. They were more self-accepting than the average. . . The civil war within the average person between the forces of the inner depths and the forces of defense and control seems to have been resolved in my subjects and they are less split. As a consequence, more of themselves is available for use, for enjoyment and for creative purposes. They waste less of their time and energy protecting themselves against themselves. (in The Creativity Question, 87-90)

Brookfield discusses the attributes exhibited by creative thinkers. He says these people are characterized by their tendencies toward generating alternative perspectives on the problem-solving process which do not follow predetermined standardized formats. The various

conceptualizations of creative thinkers are included in his text, Developing Critical Thinkers:

1. Creative thinkers reject standardized formats for problem solving.
2. They have interests in a wide range of related and divergent fields.
3. They can take multiple perspectives on a problem.
4. They view the world as relative and contextual rather than universal and absolute.
5. They frequently use trial-and-error methods in their experimentation with alternative approaches.
6. They have a future orientation; change is embraced optimistically as a valuable developmental possibility.
7. They have self-confidence and trust in their own judgment. (116)

The creative individual is again usually seen as a product of an environment which releases the potential for creativity. There is a difference in teaching for creativity and teaching creatively. The very aspects which identify the creative individual are some of the same behaviors which the creative teacher exhibits in order to enhance creativity in other individuals. The correspondence between creative teaching and adult education also incorporates the foundational notion that the adult learner is primarily self-directed, independent.

> The criteria for superior teaching of adults include seeing relationships, having a sense of humor, and possessing courage--characteristics matching the description of creative people. Teaching creatively means involving learners by helping them diagnose their needs, select sequences, and find resources. Teaching creatively, incorporates listening to learners while remaining open, and demanding the best while accepting individual differences. (Patterson, 105)

Bob Samples characterizes the differences between the prominence of creativity in children compared to the decline of it in adults and states that the problem rests in the additional years of experience that most adults have had with training their thought processes into rational ruts. The adults have had long years of growing up in a culture where they are schooled in communication that becomes the norm. "They possess and exaggerate the social skills of rationality to such a degree that it is difficult for them *not* to exercise skills when they think. In a sense cultural experience tends to preprogram our thought patterns to respond to problems with the mental skills we used to cope successfully with the same problem the last time we were

confronted with it" (45). On the other hand, children, primarily because of lack of life experience and programming from the cultural society, have not quite established the thought patterns and responses over excessive use which then form ruts and habits of rational thinking. They have not established a stock pile of ready-made solutions. The naivete we notice as refreshing in children is due to their freshness in response to problems and encounters with new experience. "Children without the ruts of expertise use metaphoric strategies interchangeably. . . Herein lies our age-old social quandary. Experience and maturity do create expertise and mental skills that *could* arm one with vividly useful tools in thought processes. But so too does experience imprison one's thought processes" (45). Samples thus notes that children in part still have the capacity to "invent but not to conform." On the other end of the scale, however, adults "have a rich repertoire of cultural experience but have generally given up the tendency to invent" (45). Samples suggests a solution to the problem is to provide adults with metaphoric modes to help them reinstate inventiveness. Creative drama has been used as just such a tool of creative inventiveness which at once sets the individual off balance and yet back into equilibrium.

Having presented the parallels between adult learning, the self-directed individual, and creativity, we turn now to the consideration of this specific application, or teaching tool, for the enhancement of creativity and the bringing back of the qualities of balance in the adult learning arena: creative drama.

The Instinct of Creative Dramatizing

Dorothy Heathcote is one of the most prominent and prolific writers, lecturers, and leaders of creative drama in the field today. She is professor of drama at the University of Newcastle upon Tyne in England and has traveled extensively throughout the United Kingdom, Europe and the United States presenting her unique approach to educational drama. Heathcote, along with other key figures such as Gavin Bolton, Brian Way, and Richard Courtney, offers drama as a core activity in the maturation and socialization of the normal human being, noting that

drama's roots stretch far into history through the daily expressions of ritual and play. These leaders in drama education suggest that people all over the world, across cultures, and throughout time dramatize instinctively. Ken Robinson has collected over twenty of Heathcote's papers (some unpublished, some previously published in other works). From his collection are some of Heathcote's remarks in "Drama as Challenge," which present the premise that dramatizing is almost a second nature for most people:

> We all dramatize, whatever our age or intelligence, each time we read a book, for we become lost in the adventures or thoughts expressed in the story or the personalities. We all dramatize in order to feel secure: for example, before an interview we project ourselves into the room and try to plan in advance the way the interview will progress. We all dramatize after the event. For example, all of us have our frightful hazard stories, the times when we faced serious crisis, the near accident, the operation, the embarrassing or frightening situation. We get rid of this situation by telling it to someone else at the earliest opportunity. We dramatize, whether we are adults or children, each time we watch a play, or the television or puppets or a film. We "live through" each time we hear a story told to us. So drama is a means of learning, a means of widening experiences even if we never act in a play or stand upon a stage. It is a human instinct to have a "willing suspension of disbelief." (80)

Richard Courtney, a theorist and practitioner in the field of creative drama who has greatly influenced university curricula throughout Canada, writes in Play, Drama and Thought that "the essential characteristic of man is his creative imagination and the creative imagination is essentially dramatic in its character" (7). Courtney explains that the creative imagination in humankind is what actually enables the individual to control and develop the environment as well as rise above the limitations of one's own brain and body and the blockages the material world may hurl in the way. The creative imagination is the almost magical ability the human individual possesses, unlike the lower species, which enables him or her to comprehend possibilities and relationships between two concepts. The process which the human infant goes through in which he or she comes to the point of playing with words and images and pretends to be either himself or another is extremely important because this is the point at which the human individual separates from the lower primates, in that he or she develops the ability to see another's point of view and to

see the potential in situations which then may make them humorous or tragic. He or she is able to notice the dynamic between two ideas or events and recognize other possible outcomes:

> Pretending to be someone else--to act--is part of the process of living; we may actually pretend, physically, when we are young children or we may do it internally when we are adults. We act every day: with our friends, our family, strangers. Acting is the method by which we live with our environment, finding adjustment in play. The young child, coming upon something within the external world which he does not comprehend, will play with it dramatically until he does. We can observe infants doing this many times a day. As we get older, the process becomes more and more internal until, as adults, it is automatic and we play dramatically in our imagination--so much so, indeed, that we may not even know that we do it. It follows, therefore, that the dramatic process is one of the most vital to mankind. Without it we would be merely a mass of motor reflexes with scarcely any human qualities. (7)

Some of the fundamental foundations of the dramatic imagination and creative drama are explored in the following sections. At the roots of drama are the elements of play, ritual, catharsis, and role playing. The deeper level of dramatic experience, is play. Play and its connotations for creative drama deserve a broader coverage here.

The Innate Impulse of Play

The literature on play is vast. Theories of play range from the psychoanalytical through anthropological, behaviorist, and cognitive perspectives. The descriptions of play cluster around several agreed-upon features:

1. It is a spontaneous, improvisational activity rather than a calculated, scripted one.
2. It is symbolic, imaginative activity expressed through movement, speech, and/or thought.
3. Many forms of play have a projective nature in which the player's thoughts, wishes or needs are projected outward onto the world.
4. Play exists in a representational context. In enacting issues within the play world, the player comes to know something of the larger world outside.
5. A player often takes on and plays out the role of another character, thus dramatizing his experience.
6. Play is not directed toward an external goal (i. e. completing a task or making money); rather, it is directed toward less tangible more personal or social goals (i. e. mastery or competence.
7. Play is essential psychic reality of all human beings that might be genetically based.

8. Play represents a confluence of thought and action, of conscious and unconscious process. (Landy, 65)

In his book, Meaningful Play, G. A. Fine says that even if we do not agree on what the connection between play and "the real world" is to be, we recognize that the dynamics of play are the dynamics of human life and are found in almost all social contexts. "Through play we can see values, norms, expectations, symbols, and organizations reflected in a fractured and distorted mirror, but reflected nonetheless. Through the world we can see play, and we can see the need for play to grease the iron wheels of the mundane. Play affects workers just as players, and permits them to present themselves to others and to themselves" (ix).

Liebmann suggests that play may be classified into many different types, but it can never be defined as one particular activity since the same event or activity may be called play at one time and work or something else at another time. What is playful to one person may not be playful to another. At any rate, play may be generally characterized as being pleasurable and enjoyable, spontaneous and voluntary, with no extrinsic goals. It is play if it is inherently unproductive and freely chosen, involving active engagement on the part of the player. It is also usually a social activity.

Some of the qualities of play are exactly the values which make it engaging for the teacher and therapist to use in their attempts to enhance learning and social growth: "The non-literal quality of play means that this can be done in safety, without fear of real consequences. By representing a difficult experience symbolically, and going through it again, perhaps changing the outcome, a child becomes more able to deal with the problem in real life" (13). Liebmann further advocates the need for play again in the life of the adult in order to establish a healthy sense of space away from the pressures and concerns of normal living. Play would also assist the adult in renewing a capacity for tackling life's problems and opportunities: "It is play that is the universal, and that belongs to health: playing facilitates growth and therefore health; playing leads into group relations" (13).

Gavin Bolton suggests there is a whole range of "play activities or second-order experiences which are 'bracketed off' from the practicalities of day-to-day living, activities such as games, art, rituals and celebrations which are man's way of creating order" (104). Bolton goes further in proposing the emotional catharsis and therapeutic values of play: "In a game the pain of life can safely be recaptured, encountered and switched off as required, for as we have seen, a game and all other forms of playing including the arts are deliberately created second-order experiences, removed from the rawness of living" (105).

Concerns about the use of play and drama to "escape" the raw realities of life have ever been before us and these must ultimately be faced rather than "ostrich-ized." We have not been denuded of this concern in contemporary society, particularly in view of the rampant drug abuse as a form of escape from the ever-demanding pressures of an increasingly complex society. Periodic escape seems to be a necessary release valve for the potential pressure of daily living. Day dreaming and even sleep are sometimes spontaneous vehicles an individual slips into when needing to relax an intense focused mental state. A certain amount of escape periodically helps keep individuals from becoming programmed automatons. Certain forms of escape are built in naturally to the physical and mental mechanism to help keep them rested and balanced and to slow a racing throttle down to a periodic idle. Indeed, there are various kinds of "escapism," and one must point out that some are valuable tools, while others are debilitating crutches. The key is in recognizing which kind of escape to use and when in order to achieve the most efficacious and lasting result. The most plausible measuring stick is the one which determines the value of the escape mechanism by its result. The kind of escape that one gets from drugs falls short of any positive outcome, for whereas one may have a heightened temporary experience, the return from the trip often proves to be more intolerable than the state prior to the departure. Consequently, the resulting "low" outweighs the experienced "high" and the journeyer must run after a more intense drug experience to offset the negative reaction of the subsequent low. Ultimately the escape is not real, but only leads to a craving for more of the drug--and a consequent dependency.

Another more pleasant escape is found in the forgetting of oneself for a short period of time through a vicarious experience such as is provided in the reading of certain books or viewing of films or even visiting other exciting or refreshing locations. However, if the return from the experience finds seekers unchanged and in a situation which is identical to that in which they were engulfed when they sought to escape through that particular medium, then the result is also not satisfying. There is another form of escape, however, which has a tendency for more lasting results.

> The most valuable form of escape for the human being is surely that which may well help us to forget for a while the situation around us, but that by its very nature gives some insight or develops awareness, so that when we return we bring something constructive which enables us to live on in the human situation with a greater sense of understanding and appreciation. This is not a substitute for everyday living, nor is it a means of pleasantly dreaming of a world free from problems in which someone like us will play the leading part. In any situation pursued for any length of time we find ourselves so close to the details that we become in danger of losing sight of the whole or getting it out of perspective. What we need is a means of stepping back from our situation and of viewing it from as many different angles and distances as possible, in order to return with a fuller realization of its significance. (Hodgson, Richards, 14)

Hodgson and Richards recommend play through the dramatic experience as the best means of "stepping back and viewing." It is important to note that the previous discussion of creativity actually dovetails here with play. There is mutual resemblance of several aspects: spontaneity, inventiveness, motivation, and fantasy. As previously mentioned, humor and play are suggested as nurturing environments in which creativity may flourish.

Fleshman and Fryrear argue that "The play impulse seems to be deeply rooted within man. In primates, the increased number of years of immaturity offers greater opportunity for play, and this fact is thought by some primatologists to be a key in the evolution of the primate order. The work along these lines suggests the importance of play in the development of the individual human child and the structuring of social order" (38). As a society, we do seem to recognize the role of play in the lives of very young children, but we do not always seem to recognize the <u>importance</u> of

that role. The age level appears to be getting lower and lower by the year in terms of when unfettered play is still considered acceptable and harmless. As pressures to succeed mount, middle-class parents begin to push even teachers of preschoolers to adjust the environment for more didactic learning and less "free play." This for the very, very young--two to four-year-olds. Some kindergartens (which used to focus primarily on enhancing socialization skills through play and readiness for learning in order to prepare the young child for entrance into formal education the following year) are now giving out grades and "failing" five-year-olds if they have not successfully learned the alphabet and their numbers to 100. Many young children of middle and upper-class families have schedules so tight with daily after-school enrichment training that they have no time for play. The motive appears to be to get the youngsters "focused" quicker, thereby helping them determine their goals earlier and thus directing them in strategies of education which will give them a head-start in the competition and ultimately assure them the right job through entrance into the best college. It is no wonder an increasing number of adults exhibit a latent need for play with their vastly more dangerous antics in war games, extra-marital titillations and corporate power plays.

The Therapy of Play

Children often do not play outside in their neighborhoods any more, not just because of safety, but also because of the draw from television and home video games, which only isolates them further from the energetic release of play as well as the civilizing socialization it provides. Fleshman and Fryrear, in The Arts in Therapy, elaborate on the negative trend in which the play spirit is crushed under the bulldozer of encroaching responsibility: "Many adults feel guilty about playfulness which they identify as *childish*. But it is necessary to keep the person healthy. Even though the form of play chosen by an individual might be physically strenuous or mentally

demanding, the process of play is refreshing and almost miraculously restores vitality" (39).

Phillip Coggin also writes on the phenomenon of play for the release of excess energy. While it is not difficult to understand the need of the young child and even the baby animal to release excess energy through play, how is it that an exhausted laborer can, and often will choose to come home after a difficult day at work and play a vigorous game requiring physical exertion such as does tennis or basketball? Why is it that a mentally weary scholar will come home after a day of equally draining intellectual work and sit down to a perplexing cross-word puzzle? The question also rises concerning the ability of native tribesmen having the fortitude to dance for days on end after returning from a physically arduous hunt:

> It seems indeed possible that in this process there is actually a creation of vitality, a new birth of the spirit. Is this some parallel in the dream or spiritual world to physical procreation? It is a common experience in schools that creative activities, far from consuming energy seem actually to release it, so that the pupil who does most is often the one who can also do more. (229)

Although Fleshman and Fryrear's focus is the use of the arts in therapy with play coming under the umbrella of role-play and group interaction, their observations of play's value are applicable even out of the contexts of clinical therapy, nevertheless emerging as "therapeutic" in common, non-crisis, environments. They notice:

> Play has certain characteristics that are consistent with the therapeutic process: emphasis on process, not product; lessening the risk of failure; temporary removal of frustration; openness and free attention, which encourage a better state of mind for possible change; and the voluntary nature of participation. These elements all promote spontaneity. Because play may be structured, with rules, and because it may require interaction with others, in both competition and sharing, it can offer the individual a means to exercise and understand his ability to deal with similar components in his own world. (40)

Play has been around since the dawn of time. Coggin suggests that we have the highest and most ancient authorities for supporting the intrinsic value of play: "It is in the spirit of play that you must look for the interpretation of Christ's words: 'Except ye be as little children, ye shall

not enter into the Kingdom of Heaven.' To this Bacon added the kingdom of Knowledge. And Lao Tze, in a completely unsentimental mood, pointed out that the virtues a man should strive after were those that the child possessed in supreme abundance" (229). Coggin, and others who have researched the value of play, propose that play, therefore, should be recognized in a more direct manner, as a vehicle through which individuals might tap into their resources of imagination, creativity, and simplicity.

Play and Piety

Charles Darwin lamented over his own preoccupation with the serious and the concrete when he said: "If I had to live my life again I would have made a rule to read some poetry and listen to some music at least once a week for perhaps the parts in my brain now atrophied would have been kept alive through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature" (Coggin, 285).

As stated earlier, many observers have written on the function and value of play in both the animal kingdom and the human domain. Many do not limit the need for play to the child, either. The child's play sets the foundation for future play of a different kind to be engaged in throughout life in order to maintain a balanced equilibrium. Arthur Holmes warns that a "citizenry unprepared for leisure will degenerate in prosperous times. . . . On the other hand, workaholism blights the home, even work, and life itself. We need recreation and the capacity to enjoy life. But we are caught between the two extremes of self-indulgent play and compulsive work, and have no adequate map of the road we should tread" (41). Holmes proceeds to speak about the pervasiveness of play whether we recognize it or not; even like it or not. We use the term "play" to express many behaviors of delight such as playing on words, playing with ideas, playing music and roles, playing ball and even playing the fool. Holmes remarks: "We play down, play off and role-play, until we are quite played out--or else outplayed by others. Notice that sheer frivolity, utter

waste, complete idleness and indolence, if relatives at all, are the prodigal children of play, the black sheep of the family. Even the term 'vacation,' taken literally as 'emptiness,' is a misfit here in comparison with the literal meaning of 'holi(holy)day'" (42).

About play's purpose in the scheme of human existence, Holmes argues that although play's pervasiveness is obvious, it is not always apparent where its proper place and purpose is. The seeming contradictions arise in the very definitions given mankind. While some see mankind as *homo ludens*, a playing being which distinguishes him from other animals, others see him primarily as *homo faber*, the maker of things, which is usually interpreted as the one who works. In this latter scenario some suggest that man only plays to release energy in order to work harder. Holmes attempts to find a balance between the two extremes of man's position on play: his role as homo-religiosis--the one who worships--brings together the features of work and play.

> Of course there are aspects of play in the celebration of worship, but more fundamentally it is the religious nature of man that gives purpose and meaning to both work and play. This must ground our play ethic, for a responsible relationship to God includes play. Hence we need a theology of play, to see more fully its purpose in relationship to God. . . . Play and its relatives find meaning and purpose, then, in a place reserved for them in God's Kingdom. Play can socialize us. It can discipline. It can develop precision and grace with aesthetic delight. It can produce transferable qualities of cooperation, persistence, and self-denial. But it can also produce sadistic, self-indulgent, self-exalting, self-abusive, even masochistic people utterly drained of other interests. No kind of play by itself can build character: how could a Christian claim that it does? But it can provide an arena of possibilities, both good and bad, for personal development. (43-48)

As in all areas of nature, balance must exist in order to ward off destruction. While play may be delightful, therapeutic, refreshing, and creative, it may also be devastating when experienced in the wrong doses and out of context. Play that belittles, is unloving, unfair, indecent, violent, or insensitive can not be justified. In those cases, what may be characterized as play to one, is definitely not perceived as play by another. G. A. Fine discusses the function of play in reference to the sacred. Many feel that the combination of the two is anathema, essentially

taboo, if the sacred is to maintain its position of mystery and power. But Fine sees a potentially positive function of play in relation to the sacred:

> One can be mysterious without the consequences of religious awe. Outside of the play one need not believe. Likewise, being wise to the sacred does not mean debunking it because that too would be a nonplay purpose. Rather, play's function relative to the sacred is to be aware of the operation of the sacred in an activity. Play provides a store of knowledge, the door of which may or may not be opened for use in understanding the sacred in its own sphere of operations. Play can teach one about the sacred, but one does not have to pay attention or give credence to the lesson. . . . As it is said that there is a measure of play in a rope, play with the mysterious is the looseness of the mysterious. (35)

In fact, it is this very paradox that prompted the kings of old to employ jesters in their courts. The function of the jester was to hold up a mirror to the monarch so that he could see his own foolishness and not take himself too seriously. The jester was usually the only one who could get away with telling the painful truth: all others lost their heads. Thus, he held an elevated position in the court, being honored as the wise fool. His bitter truth-telling, however, was more palatable to the king when coated with humor and administered with a playful hand. The monarch was more likely to take his medicine under such contrived guises, because he was also able to save face when his mask was stripped away by such a jovial surgeon. So humor and play were recognized as having a function in maintaining balance. Likewise, in the Medieval Christian churches, a trap door was often provided at the front of the sanctuary as the doorway to the residence of the altar clown. It was through this door that the clown would pop his head at what seemed to be the most inopportune times to interrupt the mournful service. At this time, his purpose was to remind the parishioners of the hope-restoring resurrection when they were becoming too sorrowful over their ponderings of the passion and death of Christ. So too, would he pop through his door in the midst of their joyful festivities and celebrations, to somberly remind them of the significance and sacrifice of the crucifixion. Balance.

Miller, Snyder and Neff have produced a work of creative dimensions for use in Christian education contexts. Their text, Using Biblical Simulations, proposes a series of

role-playing situations in which the participants gain an integrated view of biblical characters--their cultural, emotional and spiritual conditions and concerns of their society and events--through dramatically donning the personae of the people being studied. The lessons in this text are built on the notion that creative involvement through play and imagination opens the mind for deeper, intuitive understanding:

> Faith is a play of the imagination. It is imagining and hoping in what is not yet seen. There is a playfulness in the Scriptures that more than anything in Western history has served to release man from the drudgery of his circumstances, from the fatedness of his existence. If the Scripture itself is a record of the playfulness of faith, it would seem that we ought to be more imaginative in our own interpretation of it. Playfulness encourages creativity. Play is not bound by the hard necessities of the work world. Play is more appropriate as an approach to the larger context of life than is work, which is largely means-end activity. (10)

Imagination and Faith

Courtney suggests that the essential characteristic of man is his creative imagination: "It is this which enables him to master his environment in such a way that he overcomes the limitations of his brain, his body and the material universe" (7). Play is connected with imagination and imagination is a key ingredient in the building up of faith. Some theologians refer to the God presence in the life of man as the *Imago Dei*. It has been suggested that as we have been created in the image of God, we must therefore be creative ourselves, with imagination as a gift from the Creator to aid in the understanding of the mysteries of the spiritual realm. The encouragement is for Christians to be reunited with their heritage--their roots, their genes, as it were--that is transmitted from the heavenly Father to his children. These primary gifts of creativity, imagination and intuition often lie fallow and atrophy from years of misuse which have been imposed as a result of misunderstanding. Suspicion about these very resources and traits has stemmed from the Church's fear that these aspects of human nature may be aligned with carnal behavior and uncontrolled emotion. Again, too often the innocent baby has been thrown out with the dirty bath water; an incredible price to pay for purity.

Faith is grounded in imagination. It speaks of hoping for things that are not yet seen. It provides a vision and trust for the future. Thus, faith through imagination becomes a source for healing through hope:

> We are all aware that we anticipate the future by imagining various possibilities and by choosing from among them. When the images dry up, when there seem to be no possibilities but those which already exist, when the future is opaque to our glance, then the stream of our life dries up. Every institution lives by imagining and choosing its way into the future, as does every individual. The range, variety, and playfulness of imagining the future thus become highly important for the quality of life.
>
> These considerations impress upon us the healing power of imagination. When imagination is limited to the means-end meat grinder, then life becomes terribly impoverished. At the same time it is well to note those ages when demonic imagination ran rampant in witch-hunting and orgy. Such periods are equally destructive to the quality of life. Perhaps we need a balance of disciplined thought and fertile imagination, but the latter seems to suffer most in our day. (Miller et al., 11)

As people get older, many seem to listen less with their imagination. That is, unless they are those individuals usually considered eccentric by society. All too often, adults listen to facts, reason, and what can be readily observed in the physical world. Although imagination may lead some individuals away from truth as well as lead them toward it, they stand a greater chance of understanding truth through the vehicle of imagination. Imagination is the fulcrum on which great artists, scientists, and common folk establish and maintain equilibrium in the face of triumph and tragedy. Imagination is the flagpole on which creativity waves. The potential for great inspiration may be released through imagination as Brahms describes in the creative invention of his music:

> To realize that we are one with the Creator is a wonderful and awe-inspiring experience. Very few human beings ever come into the realization, and that is why there are so few great composers or creative geniuses. . . . I always contemplate on all this before commencing to compose. This is the first step. When I feel the urge I begin by appealing directly to my Maker. . . . I immediately feel vibrations which thrill my whole being. . . . In this exalted state I see clearly what is obscure in my ordinary moods; then I feel capable of drawing inspiration from above as Beethoven did. These vibrations assume the form of distinct mental images. . . . Straightaway the ideas flow in upon me, directly from God, and not only do I see distinct themes in the mind's eye, but they are clothed in the right forms, harmonies, and orchestration. . . . It is through the subconscious mind, which is a part of Omnipotence, that the inspiration comes. (Sanders, 37)

Many people neglect the development of the creative resources readily available within themselves, even when these resources have the potential of helping them live more productive, satisfying, and meaningful lives. Their lives may have taken different, even positive turns, had they been able to use the tools of imagination and intuitive insight in creative problem solving.

Most people expect imagination and creativity to be present in the lives of children because they realize children are still in the discovery and development stage. But who really knows when childhood ends and maturity begins? The axiom of the life-long learner is that one should be discovering until the day he or she dies. Individuals may continue to develop by choosing to move from one plateau to the next throughout life. A key descriptor of childhood is linked with the notion of continual growth and development, thus the scripture prods: "Unless you become as little children, you cannot enter the Kingdom of Heaven" (Matt. 10:15). This statement is quite a forceful mandate for an attractive option. Perhaps it is the child's qualities like innocence and imagination that would make the Kingdom of Heaven even accessible. To their own delight and longing, many adults are quick to assert that children have keen senses of imagination. Cheryl Forbes remarks that imagination is a crucial ingredient to the success or failure of any relationship. Relationships in marriage, parenting and vocations all are nurtured or starved on the basis of imagination:

> Imagination helps a person persevere and stay committed. Imagination enables a person to envision the possibilities in the relationship--or the consequences of ending it. It helps a person work in isolation from everyone else; it supports recreation.
>
> When Jesus said love your neighbor as yourself or treat others as you want to be treated, he was stating a fundamental principle of imagination. Self-centeredness can have no part in imaginative living. An imaginative person is too aware of the other fellow to be totally wrapped up in his own wants or perceptions. (151)

Imagination and Creativity

Courtney explains that drama is a universal activity that all engage in regardless of age

The children are always at play outward; the adolescents emulate heroes; the adults rehearse the upcoming challenges in their heads. Apparently dramatic thought is key to the way our minds function personally, socially and culturally. Courtney suggests imagination is interlinked with all thought and is the schemata which permits the "what if" or "as if" kind of thinking which is essential to the consideration of possibilities. This first step occurs on the personal level when the individual acquires images through the perception by senses. What is perceived is then transformed by the mind into images. The images are connected, creating thoughts. Once the imagining becomes externalized into an act it becomes social: " 'As if' thinking has to be tried out in the world, and the moment that occurs the world has been altered to some degree. . . . Dramatic actions become play when we are very young, and the purpose of play is to relate the inner to the outer. . . . Society is created by the dramatic actions of the individuals within it" (Schattner and Courtney, 2).

The necessity of close observation during creative drama exercises, linked with intense absorption, provide the flint for sharpening the powers of concentration. With this process underway it is easier to reinstate the work of the imagination which once so keenly developed in childhood becomes dull and lethargic from non-use in adolescence and adulthood. The structures of our society make us less happy to exhibit a colorful imagination as we develop into "maturity." Active imagination is quickly associated with fantasy and childishness, attributes we are anxious to flee from as self-conscious youth, but nostalgic to return to as adults. The world of television and high-tech media also has a tendency to do our imagining for us, turning many away from the stimulating pages of non-illustrated novels and the creative air-drawing of day dreaming toward the zombie-like viewing of someone else's rapid-fire carefully selected million-dollar ten-second commercial images.

In his proposal for placing drama at the center of the curriculum, Bolton states that drama is different from the other imaginative behaviors since it is the only one that "articulates inventing, anticipating, recollecting, hypothesizing, creating, musing and day-dreaming or any

other mode of imagining through the medium of concrete action. Thus breaking 'ordinary habits of conception and perception' is achieved in a unique way, through the particularity of an occurring event. In this lies the dramatic medium's potency as an educational tool" (142).

Bolton further explains the power of drama to cognitively and intuitively teach through the phenomenon of metaxis. While drama does not take the place of direct experience nor transcend it, it provides for a heightened state of consciousness--metaxis--in which the participant is able to hold two worlds simultaneously in the mind. The fictitious world is brought forth purposely to be used and viewed while one is still existing within the real world. The fictitious world is actively construed, so that "submitting to its experience is tempered by the treatment of it as an *object*. Thus the psychology of dramatic behaviour is of a different order from direct experience; it is a form of experiencing that 'brackets off' an occurrence, permitting both submission and an enhanced degree of *detachment* (142).

This method for learning creative and critical thinking provides an opportunity for self-disclosure and expression that neither the prevalent lecture, nor the discussion methods afford. Brookfield provides a critical rationale for using these kinds of experiences in adult education. In his text, Training Educators of Adults, he discusses components which are central to critical reflection and education in adult life:

> As a form of adult learning, critical reflection entails more than purely cognitive activities such as logical reasoning, or scrutinizing arguments for assertions unsupported by empirical evidence. It involves our recognising the assumptions underlying our beliefs and behaviours. It means we can give justifications for our ideas and actions. Most importantly, perhaps, it means we try to judge the rationality of these justifications. We do this by comparing them to a range of varying interpretations and perspectives. We can think through, project and anticipate the consequences of our actions which are based on these justifications. And we can test the accuracy and rationality of these justifications against some kind of objective analysis of the "real" world as we understand it. (325)

Brookfield suggests that imaginative speculation helps one come to terms with what one believes and with the alternatives that one then has to the current ways of living and thinking.

Exploring alternatives through imagination can be both liberating and frustrating at the same time. In the liberating sense, one can imagine all the possibilities there are for change in one's world and that one's world then is not static, but flexible and reformable. While one may be invigorated by the potential of changing static situations by replacing them with more contemporary and just alternatives, one may also then feel threatened by the awareness that one may have been caught needlessly in a situation which was therefore meaningless or obsolete. The awareness of the cognitive dissonance leads one then to either deal with the choices for change which can or should be made in light of the new discovery or rather to now live with the unveiled disillusionment: "Imagining and exploring alternatives frequently lead to the development of a particularly critical cast of mind which might be described as reflective skepticism. Reflective skepticism is evident when claims made for the universal validity or truth of an idea, practice or institution are doubted" (326). The commitment which comes out of a period of reflective skepticism means that convictions are then informed, having come through critical questioning, analysis and reflection. Imagination helps the searcher see potential alternatives.

Metaphor: A Creative Bridge to Awareness

We will not realize how much we depend on metaphor to help us explain ourselves and our experiences to others unless we try to strip away our metaphors and find we are left standing naked and helpless. How can we explain what we are feeling inside unless we can use words and actions to build parallel images of the world "closing in on us" or "weighing too heavily upon us," or our "being on top of the world" or "under the weather" or "beside ourselves," turned inside-out in an upside-down world. What about the need to explain our "being lost" or "finding ourselves" or feeling the "darkness descend" or "seeing the light at the end of the tunnel" or having our "spirits lifted" or being "up tight " or "hanging loose" or getting up on the "wrong side of the bed?" We speak of someone as being "broad minded," "light headed," "tight-lipped," "nimble-footed," "a real bear," "quite a pig," "catty," "a snake in the grass," "a fish out of

water," "a rat," "timid as a mouse," "a real dog," "a chicken," "bird-brained," "a hawk," "a vulture," "a worm," "a social butterfly." We talk about having our "chins up," our "noses to the grindstone," our "shoulders to the wheel," our "best feet forward," our "eyes closed, " our "minds open," our "hearts broken," our "stomachs turned, " our "arms twisted," our "fingers crossed," our "wrists slapped," our "hairs split," our "tongues tangled," our "palms open," and our "ears tingled." We "take a stand," we are "opened" or "closed," we "give way" or "hammer it home," we "drink of the milk of human kindness" or "choke on its bile." These are only the tip of the iceberg, mere drops in the bucket. They are only a few small pieces of the puzzle.

Bob Samples points out the dynamic synergistic process that takes place when metaphor is used as a vehicle of comparison.

> The synergic-comparative mode exists when two or more external objects, processes, or conditions are compared in such a way that both of the external components unite to become more than either one alone because of the comparison. Comparison is a standard strategy of the rational mind. But in standard rational comparisons, the strategy is reductive. Meanings and relationships are delimited and almost surgically separated by the logic of rational mind functions. Not so in metaphor. When comparisons are made in the metaphoric mode, a synergic kind of transformation takes place . . . Synergy exists when all the parts of a system work together so that their effect is greater than the sum effect of the parts working independently. (90)

Linda Williams, in her text Teaching for the Two-sided Mind, explains that the use of metaphor is a way of placing "specific parts within the context of a meaningful whole. Metaphorical or analogical thinking is the process of recognizing a connection between two seemingly unrelated things. It does not proceed linearly but leaps across categories and classifications to discover new relationships. It appears that these connections are probably made by the silent right hemisphere and transmitted to the left through some form of imagery" (33). She goes on to observe: "While metaphor does not create experience, it provides the mechanism for establishing a connection between new concepts and previous experience. No new learning occurs in a vacuum; we learn something new by discovering how it relates to what we already know, and the clearer the connection, the easier and more thorough the learning. Metaphors are a

mechanism for forging connections (34).

Metaphor means literally to carry over. It is more like a bridge than the much-described "leap," in that it usually connects one idea to another in order to provide passage from the known to the unknown. As a figure of speech it helps us to understand an unknown or unfamiliar object or concept by making parallel references to it with a familiar characteristic of something or someone else which is known. Metaphors may be physical and emotional as well as verbally symbolic. In the world of verbal communication, metaphors are encased in words. They become verbal analogies of other concepts and images. Very often, metaphors become poetic verbal vehicles of mental conceptions.

In his text, On Metaphor, Sheldon Sacks points out the prevalence of metaphor in religious contexts. "Sustained study of the religious phenomenon seems to demand a recognition that the claims of metaphor are central to these fields. For not only is every major religion grounded in certain root metaphors, but Western religions are also *religions of the book*-- books which codify root metaphors through various linguistic and generic strategies"(90). Numerous verbal metaphors are used throughout scripture to enlighten the human mind on the mysteries of hidden spiritual dimensions. In the bible, God is presented as a spirit and those who worship him can only try to understand his "presence" in a real world through more concrete images. So God is defined metaphorically by titles which help the earth-laden believers to comprehend the idea of God in their own terms: "It is the character of biblical language about the divine to use multiple metaphors for the divine-human relation. This is to avoid reification and idolatry. Further, the metaphors themselves are always relational in character. Biblical faith makes no claims to any knowing of God as God is in God's self" (Fowler, Becoming, 86).

In the Bible, God is referred to by terms that should help his earthly children understand his role towards them and to imagine a tangible human relationship with him. Images of him as king, creator, judge, guide, and the Alpha and Omega (the beginning and the end) prevail throughout scripture. God is most often addressed as heavenly father, eternal God, the most high

one in biblical prayers as well as in contemporary prayers. The primary meanings of the theologically recognized names of God are also metaphorical forms to help people understand the various roles he takes on to meet the needs of humans. The Jewish names given to God in the Old Testament are used as descriptions of his attributes. Lord (Jehovah) is "the self-existent One," "He that is who He is, therefore the eternal I Am." God (Elohim) suggests the attributes of strength in the deity. In his redemptive relationship to man, "Jehovah" has seven compound names which are metaphors for his revelation to his earthly children. "Jehovah-Jireh" means "the Lord will provide." "Jehovah-Rapha" means "the Lord that heals." "Jehovah-Nissi" means "the Lord our banner," reflecting the war of the Spirit against the flesh. "Jehovah-Shalom" translates to mean "the Lord our peace." "Jehovah-Ra-Ah" is "the Lord my shepherd." "Jehovah-Tsidkenu" is "the Lord our righteousness," and "Jehovah-Shammah" means "the Lord is present" (Scofield, 6-7).

The metaphor is prevalent throughout scripture as a means of giving a handle to hang on to the elusive mysteries of the kingdom. Spiritual and abstract concepts are assisted in becoming tangible through the use of metaphor. What is not seen is described by what is seen and one makes the step towards understanding through the connections of similarity. Many of the biblical prophets used dramatic metaphor to emphasize spiritual connections with earthly life. "Moses reminded the Israelites of the passing of the death angel by instituting the ceremonial killing of the Passover lamb. He also initiated the Feast of the Tabernacles, which the Jews observed by the symbolic breaking of palm and willow branches" (Burger, 19). Jesus is identified in all of his attributes and characteristics by identifying metaphorically with his functions. He is referred to as the door, the way, the truth, the lamb of sacrifice, the lion of Judah, the living water, the bread of life, the light of the world, the good shepherd, the prince of peace, the king of kings, and lord of lords. He is also seen as servant, friend, savior, brother, master, messiah, creator and teacher. Likewise, the Kingdom of heaven is like a pearl of great price. We lie down in green pastures, walk through the valley of the shadow of death, run the race of life, wait for our victor's crown,

plant our seeds of faith, soar with the wings of eagles, and get separated either with the sheep or goats. But these are only a glimpse of the big picture. They are only a sliver of the tree, only a pebble of the mountain, only the first step of the journey. We would be lost without our metaphors.

Tighe and Szentkeresti assert that adult Christian education helps individuals "in negotiating their present challenges by gently plumbing the questions and conclusions of their past memories and future hopes. It sifts the content and contexts of their journeys, separating pebbles of meaning from the sands of time. It probes present assumptions, motives, values, and needs, offering models for reflection and sources of support. It recognizes that the complex factors of human development are the touchstones of the Spirit" (67).

Scripture and Christian religious discussion abound with metaphors to describe the journey, the walk, the pilgrimage of the spiritual life. They help to create images from which further discussion and growth may spring. Christian societies and individual believers have used metaphorical descriptions and names to bridge a theological concept of Jesus to a tangible image of human relationship and the redemptive role. Christian hymns throughout the centuries have contained lyrics which depict Jesus in various metaphorical relationships to his followers. The metaphors shift and alter as the times of the culture change in order to keep the images fresh and relevant. For instance, nautical and farming images were very prevalent in hymns of the last century when transportation by ship and agricultural societies abounded. These are less common now in new Christian lyrics of the day. Certain other relational metaphors for Jesus are generic enough to stand a test of time, although some are more obscure to urban societies than are others: for example, Jesus as God manifest in the flesh, the son and the sun of righteousness. Believers are called to imagine themselves safe and securely held in the hollow of his hand, protected under the wing of the almighty, hidden in the cleft of the rock.

Parables of the kingdom of heaven also abound in scripture as metaphors presented by Jesus for his followers to understand the invisible, spiritual domain. The kingdom of heaven and

other aspects of faith are likened unto a pearl of great price, a tree planted by the water, a house built on a rock, the fruit of the vine, and being nourished by everlasting water and living bread. The metaphor through parable and analogy is still primary in terms of religious communication. In Christian worship and education one may notice the prevalence of metaphors in most communication patterns of believers to assist them in trying to explain the mystical world of faith. Many sermons, lessons, testimonies and written articles utilize the metaphor as a foundational vehicle for expressing the overall concept as well as throughout the communication to make imagery tie-ins to subordinate ideas. The metaphor appears to be a crucial vehicle of communication in religious contexts.

Using the metaphor as a primary tool within the context of adult Christian education makes particularly good sense on several counts. First, scripture is laced together with metaphorical language. The metaphor cannot help but ooze out of the center and seams of sermons. Metaphor was the primary teaching style of Jesus who was first a story teller of parables. The metaphor in scripture may be viewed as a golden bridge from heaven to earth, over which gems of insight slide for placing in the crowns of searching believers. It is figurative, analogous language which is already a part of the spiritual culture of Christians. Their very name means "little Christs," another metaphor.

Secondly, the metaphor is a natural, intuitive speech pattern for most adults. Since we begin describing our feelings in play as children, setting up what this and that stands for in real life, we have used metaphor to communicate what could not easily be seen. Children begin using metaphor almost as early as they become comfortable with language--around three years of age. Samples says that "much of what the young child experiences reflects the inventive metaphoric mode. The infant does not have Formal Operations capability, whereas adults usually do. But what most adults do not have is the child's *attitude to invent* and the strongly affiliating sensory skills that go along with it" (104). We probably are not conscious of how much we depend upon metaphor to explain ourselves, to bring the abstract into a concrete form. But we should be rather

adept at it as adults with a lifetime of practice. However, we need to practice even more purposefully how to create metaphors to serve us, so that our bridges may be many and solid, not only from here to up there, but from me to you, from the hidden me to the wondering you.

Metaphor is also woven throughout the everyday language of the adult populace. We speak metaphorical images even without thinking when we say "it's raining cats and dogs," "she's blind as a bat," "he's stubborn as a mule," "it's like finding a needle in a haystack," "the room is a pig sty," or that anyone is "cool as a cucumber," "built like a brick house," "strong as an ox," "hungry as a horse," "smart as a whip," "sharp as a tack," "smooth as silk," "clear as mud," "plain as day," "hard as rock," "dead as a doornail," and so on. We even cut through the similes and head straight for the metaphors when we call someone else a cat, mouse, chicken, ape, snake, rat, dog, worm, pig, cow, weasel, shrimp, clown, square, monster, and anything we wish to associate them with in terms of resembling qualities or attributes of the thing in comparison. We say someone is "brainstorming," or "hung up," or "an airhead," or has "a chip on their shoulder," or they are "nit-picking," or "making us jump through hoops," and "we can read them like a book." The list is extensive of metaphors we have woven so naturally into our speech we have even ceased to know what they really mean or where they originally came from, like "eating high on the hog" and "having a field day," or being "a wet blanket," or a "chip off the old block," or "flying off the handle." On the other hand, we are always on the lookout for new images to help break down the barriers of perception which exist between one mind and another. People now "take off like a rocket," their ideas "bomb," they are "space-cadets," they are "highly programed" but "shut down if their circuits overload."

While the metaphor is most readily identified in verbal contexts to draw word pictures, it is also often utilized in the physical and emotional domains in order to transmit internal concepts of insight and feeling. Samples notes that several decades ago "our schools adopted wholesale the rituals of rationality. This rational focus has nurtured an ecology of what psychologists have labeled the 'cognitive' domain. Emotion, the second great motivator, is the quality assigned to the

'affective' domain" (104). Samples is concerned that our educational society may be leaning too heavily toward the side of the cognitive domain, creating an imbalance in the development of the individual. "Good feelings are sought after by our schools. But too often they interpret 'good' feelings as those you have when you do a rational task accurately. The cherished values are those that lead to the mastery of rational skills and competencies" (104). Samples calls for an integration of the cognitive and affective domains through metaphorical activities and learning environments which will stimulate this kind of creative thinking.

Drama is a primary vehicle for the transmission of metaphorical images through both verbal and physical means. In a paper presented at the 1981 meeting of the American Theatre Association, John Sharpham stated that expressing the imagination dramatically is a step toward refining and shaping thought and behavior because drama is a direct expression of the imagination in action: "In drama, the thought--the imaginings--are expressed in action and that action is metaphor--the idea becoming reality. Metaphor transposes the qualities of one thing to another and when structured correctly, drama does this and becomes a living metaphor. This use of the metaphor allows one to grasp and change one's environment. It is a transformation of the action of the imagination, a course apparatus like the eye, into more refined shapings of one's perception of the world" (2). Sharpham suggests then that drama as metaphor should be practiced at all levels of education, since it is integral to the curriculum of human development.

Bolton observes that "In drama a relationship is contrived between an actual context (the participant operating in a physical environment) and an imagined context (a make-believe situation that is evoked by the participant's actions, words and use of properties, etc.)" ("Drama as Metaphor," 45). In creative drama experiences, almost the whole content is metaphorical since the participants play other characters who represent either people they know or themselves in other contexts and roles. Likewise, the situations of the dramas are hypothetical, representing images and perceptions the participants hold and are in the process of adjusting in order to accommodate new awareness and learning. The roles and situations that the participants in

creative drama play are both personal and universal metaphors of their own and perceived images. The playing becomes a representation of past events the participant draws from in order to create a current metaphor. These metaphors may be presented both verbally and physically or by either means; miming of an action depicts a representation of reality without the use of words. The "as if" of the dramatic process creates a concrete metaphor which assists the participant in gaining new insight, bridging the known and the unknown through imagination. Bolton argues that the dramatic activity is a process of engaging with something outside oneself, using the metaphorical mental set in order to "activate, sustain or intensify that engagement. Engagement implies a subjective/objective relationship at an affective as well as a cognitive level, a relationship that is both dynamic and rational. It involves not merely a gaining in knowledge of the world, but an investment of oneself in the knowing" (19).

Creative Drama: Rehearsal for Life

Many theorists, psychologists, educators and dramatists recognize play as a preparation, a rehearsal for life. Courtney, for example, observes: "The content of dramatic play is unconscious symbolic thought based on experience. The purpose of play is to reproduce in symbolic form the unsolved experiences of life and attempt solutions" (273). Children prepare for entry into new worlds--the worlds of their parents, their older siblings, workers, explorers, and a multitude of others they have observed, through their play. Childlike play is based primarily on imitation and imagination. It enters the realm of the magical hypothetical, while trying on possibilities of the present and the future in order to contemplate how it could be different. Brian Wilks explains: "The need to hypothesise is innate. It is the only way we have of glimpsing freedom and it leads us to enacting ideas, to the playing out of fears, hopes, ambitions, predictions and memories" (95). The richer the scope for imitation and imagination, the richer the developed individuality will be. Wilks argues for the psychological necessity to treat the world around us in hypothetical terms from time to time in order to survive the pressures of reality.

> If life as it is received were all that we could know it would be unbearable. The tragic sense of mortality would sit heavily upon all our activities and the pressing realisation of our limitations would crowd in upon us. Mercifully the mind is free, it can compose, propose, and reassemble images of the world for its own delight; it can entertain the idea of a hypothetical reality, a reality which by nature of its hypothetical existence transcends almost all the limitations that irk our lives. . . . Such control bewitches man and child alike, it is at once the simple and complex reality of theatre. In life we are creatures of time and space; in the "theatre" of dramatic play we sustain the powerful and enabling illusion that time and space can be manipulated and made to serve our ends. Moreover, it is fun to create this hypothetical reality. It is fascinating to ask the question, "I wonder what would happen if . . .?" (95)

It was this notion of the importance of dramatic play in the development of the individual that led prominent educators and dramatists in Great Britain and America to develop the tools for expedient use in the area of child drama. John Dewey's "learning by doing" became drama in education's "learning by acting." Creative drama within the curriculum emerged first in England and then flourished throughout the middle part of this century in both countries. The key note was growth through direct experience with the application of the implements of theatre. Brian Way, author, educator, researcher and a significant contemporary figure in the field of creative drama, writes about its function when he uses a metaphorical example as the answer to a simple question about blindness. He suggests that the answer to the inquiry about what a blind person is could take two different forms: one could contain a plethora of information about blindness and its impact on the individual without sight, and the other answer could be in the form of a suggestion to close one's eyes and then try to find one's way out of the room: "The first answer contains concise and accurate information; the mind is possibly satisfied. But the second answer leads the inquirer to moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind. This, in over-simplified terms, is the precise function of drama" (1).

The phenomenon of the observational kind of learning which Way described above is further presented when drama is used as a creative alternative to learning the skills of problem

solving. Whether it is children's make believe or the most advanced theatrical production, dramatic expression is based on observation, experience, and what the presenters perceive as truth. "We observe and experience. We examine in more detail, following closely related phenomena, disregarding irrelevancies, and establishing through measurement and experiment certain patterns of behaviour and events. So we reach--through the ability to explore and to accept the world as experienced, and to coordinate observation--the disciplines and achievements of science" (Courtney, 56).

The vicarious and direct experiential learning that comes from creative drama provides a holistic picture of behavior from which to draw insight and conclusions. Much of formalized, pedagogically-designed learning programs are based on fragmented pieces of the puzzle, appealing to one faction or another of the human brain and senses. Textbooks and lectures present information in a linear form, vastly different from life itself. It is often argued that experiential learning takes too much time in comparison to the textbook and lecture-based types of education, but different styles of learning are often a result of the individual exigencies of the student in terms of motivation as well as needs. Williams points out the value of experiential learning--such as creative drama provides--for particular students who have difficulty with verbal encoding. They can interact and manipulate the discoveries they make intuitively and through their senses before they have the pressures of articulating what they have discovered verbally:

> They are not handicapped by the negative reactions which failure experiences from the past may have attached to verbal activities, and because they're being allowed to encounter and engage the material to be learned on their own terms, their motivation and excitement are usually much higher. Experience can be created in a classroom through simulation and role playing. These techniques enable the teacher to set up a situation in which students use and extend their understanding of a subject through an experience which they help to create. (Teaching for the Two-Sided Mind, 33)

Creative drama as a learning tool stands between the constraints of the linear lecture format and the time and financial constraints of learning by life in the school of hard knocks. It is

a form of experiential learning which is yet a step removed from the kind of experiential learning set up in hands-on technical programs and internship placements. Creative drama may be done in any setting and, since it is usually the safe setting of an already-formulated group, it becomes a sort of controlled laboratory for interpersonal expressions and observations of behavioral insights.

Creative drama experiences often trigger a kind of "aha!" as a result of the insight acquired through the spontaneous creative action. The novelty of this experience may promote new awareness and thus further development. Robertson speaks of the impact of novelty in one's life to promote growth. His definition of "novelty" is those events in our lives which arrive unexpectedly and force us to react by dealing with them. Because they have a tendency to take us off balance, we must find creative ways of handling them in order to restore equilibrium in our lives. These unsettling demands and interruptions in our lives and our effective coping with them are the stepping stones by which we get from shore to shore, making headway and growth in personality and character. Robertson suggests ways in which we can use these dynamics of novelty in order to manage growth proactivity:

> At least two avenues of application exist. First, we can learn to see novel situations which are thrust on us as developmental opportunities rather than as unmitigated tragedies. And second, we can learn to create our own novel situations. The key in both cases is to try to match up the developmental demands of the novel environment with our specific developmental objectives. (78)

Creative drama provides a vehicle whereby we can create our own novel situations to react to and develop through. Creative drama's approach to education recognizes that the dramatic imagination of the person enables him to see the relationship between ideas and their mutual interactions. Courtney, during his tenure at the University of Calgary, unfolded a curriculum of creative drama defined as "the study of human development through enactment." He states that the dramatic imagination lies behind all human learning, both social learning and "academic" learning, because it is the way in which man relates himself to life:

> It teaches us to think, to examine and explore, to test hypotheses and discover "truth." Thus it is the basis of science as well as art. But, also, because it relates us dramatically to knowledge, providing us with a significant and realisable relationship to "content," Dramatic Education uses the method which enables us when we are young to learn "academically"--a method we retain when we are adults even though we may not know it. For nothing is alive to us, nothing has reality in its utmost sense, unless it is quickened and vitalised when we *live* it--when we *act* it. Then it becomes part of our inner selves. (58)

Hodgson and Richards use aspects of creative drama in their text on improvisation and state that spontaneous drama is a means of training people to think because it aims at utilizing a combination of clear mental habits with the expression of these thoughts in a concise and orderly way. Because creative drama, essentially improvisational acting, places people in a human situation involving other people, it calls for rather quick and precise thinking at times as well as different levels of thought at one and the same time: "Decisions have to be made by the individual in the situation, but because it is an experimental situation, he can learn by his errors or adjust to the utilization of his mistakes. In a world of ubiquitous advertising clarity of thought is in danger of being blunted, and practice of thought response at different levels is essential" (22).

Courtney states that improvisation is of greater value than scripted drama because it "shapes the inner thoughts and so releases them, and it develops the imagination" (19). Thus the learning that arises out of dramatic play may be more substantial for the participant because it is a product of action and experience. It is also more viable a learning vehicle because it is more attractive than mere listening and non-participation. The spontaneity reflects not only a draw on intuitive inner knowing, but also a form which is reflective of independence and self-direction. "Good work is more often the result of spontaneous effort and free interest than of compulsion and forced application" (45). Wilks suggests that if it is true that humans need to create surrogate worlds in which to explore hypothetical ways of living, then we should provide people with the means of proposing such hypothetical ways of behaving: "We must provide more and more raw material to supplement the (person's) particular experience and to 'feed' his imaginative life. . . . Drama begins with observation, with the meeting of the strange, the puzzling, the overpowering,

the delicate and the intricate; it continues with the unblinking pursuit of the complexities of our world" (99).

Vicarious Learning through Creative Drama

Creative drama is concerned with the doing of life. The detachment from actual living dangers that creative drama exercises provide is the very essence that allows the tool of drama to be powerful, yet safe: "It is as if in the surrogate world of the playing we can explore in safety and controlled circumstances things that could be too swift, too dangerous, too long ago or too far ahead of us, to allow scrutiny and reflection in real life" (Wilks, 95). Real life experiments may be costly, beyond our physical reach, or even fatal. In drama the whole of life can be lived and explored with much of its excitement and little of its danger. Flights of fantasy and vicarious experiences may be explored through creative drama. One may journey somewhere else, become someone else, accomplish miraculous feats and get back in time for dinner. The imagination may soar and not have its wings clipped. And in the soaring, the mind might catch a panoramic view of a different perspective, an alternate perception, a hidden world, a new way of "seeing." Serendipitously, the new way of seeing may be momentarily through another's eyes. Hence, the potential for heightened empathy and tolerance.

The kind of learning that comes through these "controlled conditions," stimulates a significant kind of growth that moves from the outside in and back out again, in changed behavior through new insight. This creative "trying on of life," without the drastic implications of mistakes, allows the player through drama to explore dimensions of his or her life at a pace that provides for a measure of introspection and evaluation that the marching-on stomp of real life often does not allow. As Heathcote explains: "People exist in their environment, living a moment at a time and taking those decisions which seem reasonable in the light of their present knowledge about the current state of affairs. The difference is that in life we have many other things to consider at the same time and often cannot revise a decision taken, except in the long term"

(Robinson, 90). So drama can be a kind of playing at or practice of living. It can provide the tools for tuning up those areas of feeling-capacity and expression-capacity as well as social-capacity

Creative drama provides a unique platform upon which the individual player may pull out feelings and expressions and explore them not in a completely detached way, but rather a more objective way. They are still his own real emotions, but they are expressed on a different level than is experienced in the heat of immediate reaction to reality. This "safe" environment is a kind of framing device: "The emotional response in a game, play, and in drama is a *response to an abstraction,* to a 'bracketing-off' from living, and it can be just as intense--possibly even more intense for, knowing it is a second-order experience, one can 'release' one's grieving, for example, in a way one would not do in the actual event. . . . . [But, it] would immediately be tempered by the pleasure of knowing 'it's only a game'" (Bolton, 106). So then, the emotions experienced in the drama may be quite real, yet the consequences of the behavior prompted by the emotions are less vital than those experienced in the parallel real life situation.

Tapping the Intuitive in Creative Drama

A key component of the creative drama experience is spontaneity. Participants play their improvised roles out of the resources of their own creativity and intuition without the aid of prescribed scripts. Robert Landy, in Drama Therapy states that "aesthetic distance, the point of liberation, marks the moment when the . . . [person] is at his most spontaneous. It is the creative moment, the moment of infinite possibilities, the moment of play, when the unconscious is accessible and ready to be symbolized through dramatic action" (104).

This is the point at which intuitive discoveries might be made. The letting go of one world in order to enter another world, while remaining cognizant of reality, affords a person the opportunity to tap into the hidden resources of creativity. While in the spontaneous creative state the individual experiences both worlds simultaneously: "Spontaneity, like catharsis, is based in the central paradox of dramatic experiencing. Two realities exist side by side: that of the real

world and that of the dramatized/play world. Although acting spontaneously means fully living in the present, fully focusing upon and experiencing the moment as it occurs, the spontaneous person is also basing his actions upon past experiences" (Landy, 105).

Each day of the week we make spontaneous choices as we improvise our way through life. Even discussion and conversation is a form of improvisation. Rarely are we given time to prepare scripts for how we will behave in certain circumstances and with different relationships. Instead, we must continually adjust to what is currently happening to us, moment by moment, day by day and make choices about our reactions. In some situations we have time to plan our moves as the details of the events align with other experiences we have had and decisions we have made or previously thought out. The more unexpected the happening, however, the more spontaneous will be our response. In terms of relationships, we are called on to be more spontaneous since people are less predictable than things. Hodgson and Richards maintain: "If we are open and receptive, we can make discoveries both about ourselves and others from these moments. If we are less receptive, the tendency will be to reproduce what we consider to be socially acceptable responses which become standardized and stereotyped" (1).

Creative, improvised drama is a training ground for exploring spontaneous responses to unexpected situations. It provides a safe environment in which to try out the ingenious solutions which arise from spontaneous and intuitive insight. Reciprocally, the risks taken may stimulate further insight into problem-solving. Not to provide opportunity for growth that comes through creative imagination may serve to stagnate the intuitive reservoir we have for insightful problem solving as well as for a fuller, richer form of living.

Creative drama also provides a vehicle for experience and expression which may not come directly out of the practical bag of problem-solving tools. Some of the creative experiences may be purely mystical and intuitive, not immediately attached to a cognitive learning. Barnes, in his Swarthmore Lecture, spoke of an ". . . ill-disciplined intellectualism in which not only material experience is given an inferior place, but also the immediate life of the feelings." He said:

> The dualism, implicit and often explicit in much of educational thought and standards of judgment, has resulted in an undue emphasis on logical truth and verbal statement, making it difficult for educated people to accept that there are experiences which do not require or imply verbal "explanations." We might call these experiences "mysteries," but unlike the mystery of the detective novel they do not ask for any solution or explaining away; they should be complete and significant in themselves. (91)

Viola Spolin likewise was concerned about the compartmentalization that can separate the haves from the have-nots in assuming that creativity and intuition are bestowed gifts of a privileged minority, some mystical force employed by the intellectual elite. Spolin reminds us that all of us have had moments when the right answer came at precisely the right time, or when we did the appropriate thing necessary for the moment without thinking. There are even instances recorded of almost superhuman strength or creativity exhibited by an individual in the least suspecting environment with the unassumed touch of an expert. In these cases, tapping the intuitive was a process of mining hidden depths of creativity. When often in crisis or danger, an average person transcended the domain of the familiar limitation and entered the unknown domain of intuitive insight, strength and unaware genius. Spolin observes:

> When response to experience takes place at this intuitive level, when a person functions beyond a constricted intellectual plane, he is truly open for learning. The intuitive can only respond in immediacy--right now. It comes bearing its gifts in the moment of spontaneity, the moment when we are freed to relate and act, involving ourselves in the moving, changing world around us. Through spontaneity we are re-formed into ourselves. It creates an explosion that for the moment frees us from handed-down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings. It is the time of discovery, of experiencing, of creative expression. (4)

Enhancing Individuality through Creative Drama

Brian Way contends that education is concerned with individuals while creative drama is concerned with the individuality of individuals and with the uniqueness of each human. The uniqueness and the individuality are also reasons for its immeasurability. Way argues:

> "No two people are alike" may well be an accepted truism of physical appearance, but it is equally true of emotion and imagination, which comprise the root of full individuality, and yet are often the antithesis of academic education, which inevitably (because of tests and examinations) tends to be concerned with the samenesses rather than the differences of people. . . . Individuality is also concerned with originality and deeply personal aspirations; drama encourages originality and helps towards some fulfillment of personal aspiration, and this is important to the full development of personality because even among the best teachers there can develop a tendency to help pupils to fulfill only teachers' ambitions for them. (3)

The occupation of the actor and the life of the stage have produced mixed responses of admiration, mystery, and prejudice throughout history. Some of the fears and associations in people's minds have assigned acting derogatory remarks about the illusory life, phoniness, and waffling in truth-telling. Claims that it is mere escapism and an excuse for exhibitionism, besides smacking of the dangers of losing touch with reality by toying too closely with make-believe, are all part and parcel of some folk's apprehensions toward acting. Hodgson and Richards' response to the concerns is to first determine what acting actually is. They concede that acting is a creative interpretation through the impersonation of different aspects of human nature, behavior and situation which may involve playing the role of another person or it may require the imagined response of one's own person to a mood or set of circumstances. They go on to say: "In either case, the qualities needed for the best acting are also those qualities required for the fullest living. Both involve coming to terms with oneself, coming to terms with one's physical environment and learning how to manage relationships with other people" (11).

It is this preparation and training that the actor experiences in order to achieve success in the craft that may be expanded on and borrowed from by other areas of adult human development. In order for an actor to understand a situation with his whole being, it is not sufficient for him simply to be told by someone else. Total knowing is a matter of personal experience involved in living through a situation. Just as the actress cannot intuitively apply her knowledge of a truth or insight to other related circumstances if it is not really a part of the fiber of her inner "knowing,"

neither can everyday actors on the platforms of their lives "perform" truthfully and spontaneously in social or moral situations out of a framework of mere head knowledge. Certainly, many do perform their roles out of mere head-knowledge without conviction of belief or understanding of concept, but it is this hollow performance that often drives the sensitive individual to unhealthy levels of stress. Yet one lifetime is not long enough to experience directly all the lessons one needs to know in order to live this life more fully and sensitively and creatively. Hodgson and Richards contend that in order to live life more fully, one must be aware of how one's feelings work and the implications they have on her behavior. While emotions like love and hate, anger and sensitivity are vehement driving forces of behavior, one usually does not learn about them nor how to use and control them until the heat of the situation, and one must then possibly pay a high price for reacting incorrectly:

> It is true that we know more about how to get to the moon than how individual emotions work, and we come to be afraid of areas of uncertain knowledge. Yet surely the only way we are going to come to any grasp of emotions in the living situation is to be aware of them under experimental and imaginative conditions. These can be explored in a controlled situation which will help us to understand how this neglected aspect of our being works in relation to the whole person. It is no good our leaving this part of our development to chance, simply because it is difficult or little known, and then looking surprised or superior when later we find things have not worked out for the most balanced frame of living. (24)

Group Process in Creative Drama

Most of the stages of faith development, particularly the later ones, discussed in a previous section recognize the need for the individual to ask questions and make discoveries while in community. They also present the importance and validity of the small group in the faith community for the benefit of the individual. The group provides the support and framework from which honest questioning and consequent growth may spring forth and be nurtured. Gerald M Phillips, in his book Communication and the Small Group, suggests that the quest for relevance makes it imperative that individuals affiliate with groups. The magnitude of the population explosion has increased our need to identify with others in groups if only to gain assistance in

solving the accelerated rate of problems which have arisen particularly because of the density of population:

> The conceptions of Herbert Mead, which declare that a man becomes who he is through the feedback he perceives from others around him, have reached fruition in our society today. We are known by the identities of the people with whom we work and play. Without these people we are forced into alienation and social schizophrenia, a most painful mode of existence. Thus psychic self-preservation depends, to a large extent, on the individual's ability to participate with others in small groups. In addition, there is a great deal of personal pleasure that may be derived from groups. (5)

There are almost more groups than there are people in the United States now, for each individual is a member of a number of formal and informal groups. The small group movement has been a growing trend in the Christian church particularly in the middle part of this century. It has grown out of the recognition that people must be given opportunities to interact, express themselves and impress upon others their ideas, images, concerns and feelings. There is little likelihood that this communication will take place in a large gathering unless individuals (usually only those with strong self-concepts and intense drives) usurp the authority of the designated leader. In small groups, the individual is more likely to be recognized and valued. There is freedom, even if only based on the reduced numbers, to take a portion of the allotted time. The more people there are in a gathering the more thinly the given resources are spread among individuals. In this case, time is one of the prime resources any group has when it has gathered for a particular purpose at a designated time. Focus and attention are other resources that spread thinly with more people. The smaller the group, the more attention allotted each individual.

Marian Liebmann has worked extensively with numerous groups in rehabilitation contexts and toward the nurturing of creative skills for the enhancement of self-esteem. In her text on Art Therapy for Groups, she points out the advantages to groupwork.

> 1. Much of social learning is done in groups; therefore groupwork provides a relevant context in which to practice.
>
> 2. People with similar needs can provide mutual support for each other, and help with mutual problem-solving.

3. Group members can learn from the feedback from other members.
4. Group members can try new roles from seeing how others react, and can be supported and reinforced in this.
5. Groups can be catalysts for developing latent resources and abilities.
6. Groups can be more suitable for certain individuals, e.g. those who find the intimacy of individual work too intense.
7. Groups can be more democratic, sharing the power and responsibility. (7)

Effective use of the small group design within the church is based on the understanding that the life of faith is relational and that each person must be nurtured toward growth. This nurturing can only happen when one is recognized as a unique individual and is not simply lost in the crowd, escaping through anonymity or withered by loneliness. Many churches have noticed the importance of the community within the community and have set up programs where people may be a part of a small group within a larger group, which may even be within another larger group.

Certainly, people benefit the most from one-on-one relationships and personal mentoring, but this can rarely be the primary source of growth and development in today's pressure-racked, fast-paced society. Mentoring is at the core of growth, but because of the intense time-factor, it can no longer be the overriding mode of education. Alas, gone are the days of Socrates and Aristotle and the kind of education which advocated one student and one teacher sitting on two ends of a log! The next level out must accommodate more people, and this must be done on small, incremental stages--one-on-one, a best friend, spouse, parent, mentor, to two or three friends and colleaques, to a small group, mutually united, then on to larger groups.

Any participatory education can hardly be experienced in large groups with one-directional teaching. So, the set-up of small groups is one of the first steps in using interactive and expressional programs. Kidd places most of the uses of group efforts along a continuum:

> At one end would be the activities which are largely intellectual or task oriented in purpose and at the other end activities which are largely for the purpose of releasing and understanding feelings. At the one end, the group would attempt rational exploration of facts, opinions, and experiences, hoping for the achievement of knowledge, the understanding of a particular subject matter, the improvement of a skill or process, perhaps the making of decisions. At the other end there would be a free expression of feelings leading

> toward self-understanding, although subject matter might also be involved. (253)

The group functions and purposes as described above are also the same for the creative drama experience. Most of the creative drama process is done in groups. The group format has several benefits in that it provides the social set up necessary for exploring interpersonal relationships and hypothetical worlds populated with living beings. If the group process is run well it serves as a place of community for the participants. Here they may explore, take risks, increase their understanding of themselves and others, build their confidence and attempt to make changes in an environment which is creative and supportive.

All of the group dynamic guidelines also apply to the creative drama group. The group may come together with significant mutual background or none. According to their background and expectations for the group experience, they must spend like energy to accommodate to the tasks at hand before even working on the creative drama. If they do not know each other well, they will spend most of their initial energy in an attempt to establish a center of comfort. If they know each other well and have established their roles with each other they already know what to expect from one another and what needs to be done when certain issues and behaviors arise. At any rate, regardless of how well the members know each other, they will come to each meeting with certain expectations about what is going to happen. The group may have mixed feelings among the members which reflect their levels of anxiety, concern and indifference. "In some cases the boundaries around the group's freedom of action may be narrowly defined by the conditions under which it was created, or so poorly defined that the group doesn't know what its boundaries are" (Knowles and Knowles, 43).

The facilitator of the creative drama group must be aware of membership needs and the leadership functions to help meet those needs. No experience in creative drama will be satisfying if there is too much tension in the group process. The leader may help set up an atmosphere of group support and maintenance in order to engage the participants from a position of acceptance

and comfort. The leader and members help build the positive group identity through encouraging, being friendly and responsive to others and accepting their contributions. Making compromises and mediating differences also helps maintain an atmosphere of acceptance. Encouraging good listening skills along with participation and accepting the ideas of others helps maintain a friendly equilibrium.

Knowles and Knowles suggest a number of task functions for the group to maintain its effectiveness. These include initiating and information seeking and information and opinion giving. Clarifying by probing for meaning and understanding, elaborating, and showing or clarifying the relationships among various ideas helps the group focus on issues and come to answers for problems. Defining the progress of the process and checking to see where the group is in decision making and action taking are all part of the group dynamic process and the creative drama experience. Summarizing and evaluating are important functions for the group to determine what has taken place and to identify the learning (Knowles and Knowles, 54).

Indirect Learning through Creative Drama

A major value of creative drama in education lies in its indirectness. In most cases, the students involved in drama, students of all ages, do not set out to "learn" from their experiences. They do not roll up their sleeves and plunge elbow-deep into the suds searching for shiny new insights. They do not poke into the dark corners to vehemently vacuum up dust balls of bad habits. They do not valiantly climb wobbly ladders to strip peeling paint from warped prejudices. They enter the drama experience in order to play the game, or create the piece, or solve the problem. Successful learning usually includes knowledge of the objective kind, according to Bolton, where the individual discovers about the incidence of education either through empirical observation or through a theoretical statement about it. Much of formal education in schools consists of the systematic transmission of an accumulated body of knowledge from one source, usually the textbook or the head of the instructor, to the receiver, the student's head. Bolton advocates the

kind of learning that comes from "knowing" through experience, acquiring the knowledge from the outside, but making application to the inside. The layered-on kind of knowledge reception through rote transmission is often just that, *layered-on*, rather than integrated. While the learner may pass an examination, he may still not be able to make application of the learning to life. This kind of learning comes from the outside and rarely penetrates the real sense of knowing by experience. Creative drama provides an opportunity for knowing through a form of experiencing.

> What drama does is to create an opportunity for coming to know something *from the inside*, a subjective-objective approach to the material to be understood that is akin to what Kierkegaard meant by knowledge that is both appropriate to the knower and to the thing known. . . . Here then in drama we have *a unique pedagogic situation*, where a teacher sees himself as teaching but the participant does not see himself as learning; where the teacher focuses on the aesthetic overtones or implications of a context, but the participant focuses on the context; where the teacher looks for opportunities to break the perceptions and conceptions of his pupils but the pupils do not set out with this intention. (154)

In addition to this provision for the teacher/student relationship, there are other elements in drama which make it a possible learning tool and which are similar to the prompters in the adult life cycle which produce critical thinkers. The experiences in the drama (which is a microcosm of life) may stimulate some of the same reactions and adjustments that are experienced in real life challenges and traumas or insights. Although several different terms may be used to describe the various phases of growth and awareness that most adults go through on their way to becoming self-directed critical thinkers, the content of the phases remains quite similar. A trigger event, such as an unexpected happening or trauma, often sets up a feeling of discomfort or confusion. This is essentially the prod for "disequilibration," an unsettling of the balance or status quo. This event is followed by a period of appraisal of the situation, which then leads to the need for exploration of alternatives and explanations. "We begin to search for new ways of explaining these discrepancies or of living with them--ways that reduce our sense of discomfort. We may flirt with new identities and contemplate new role models" (Brookfield, Developing, 26)

Coming out of the exploration for answers is a time of development and selection of

alternative perspectives. We choose from the list of discovered options that now seems to fit best with our needs and the context in which we must make our decisions. This choosing process often entails modification and negotiation because it is difficult to completely leave behind familiar behavior or attitude even if it has now become inappropriate under the circumstances of the trigger event and the new awareness. "Having decided on the worth, accuracy, and validity of new ways of thinking or living, we begin to find ways to integrate these into the fabric of our lives. Resolutions range from tenuous and tentative solutions to satisfactory negotiations of conflict" (Brookfield, 27).

The dual focus of the learning experience provided through creative drama allows the teacher to be the facilitator for the experience of the learner rather than the leader. The creative drama experience may serve as the trigger event which opens up new awareness and prompts decisions about changing attitudes and behavior based on the altered perception. Below is a summary, developed by Robinson, which lays out a more specific pattern of the function of creative drama and how it actually works towards developing critical thinkers, more effective communicators, caring individuals and self-directed learners:

1. People have to work out the lives they are pretending to live in a together way. *So drama demands co-operation.*

2. People have to employ what they already know, about the life they are trying to live. *So drama puts life experience to use and makes factual experience come into active employment.*

3. People have to be able to live in two worlds at once and not get them mixed up. *So drama uses fiction and fantasy but makes people more aware of reality.*

4. People have to agree to sustain a common understanding of what they are making together no matter how separately they may appear to be thinking. *So drama stresses agreement to sustain mutual support for each other while allowing people a chance to work differently, to bring personal ideas to the whole.*

5. People have to express thinking, feeling, actions to each other. If they don't then no one in the group knows what is going on. *So drama makes people find precision in communication.*

6. Drama uses objects but often in a symbolic way. *So drama stresses the use of reflection. Symbols become ordinary, but the ordinary also is seen to be symbolic.*

7. People have to interpret the actions of others but often in unfamiliar circumstances. *So drama introduces you to living out crises in a testing kind of way. It tests your attitudes and your present capacities.* (203-204)

The premise of the actual learning is the crux of the matter here and the reasoning behind the application of creative drama tools for experiential learning. "It is not the doing--it is the consideration underlying the doing. It is not the saying--it is the effect of the saying. It is not merely telling people what you want them to learn, it is the experience arising out of the action which enables them to learn" (Robinson, 209).

Learning Empathy Through Creative Drama Role Play

Again, the cornerstone of the Christian faith is the sensitivity, care and love given others. Informed sensitivity is more practical and is expressed more genuinely than layered-on caring through obedience of commandments to "love one another." Empathetic understanding is the basis of genuine sensitivity and love. Burger states that the intensive focus on one's self in terms of personal desires, success and ambitions, the less one will have a perspective of the world and the value his life has in it. "Yet, paradoxically, three-fourths of the daily thoughts of the average person are centered on the self--pride in personal talents or material gains, self-pity because he feels that his lot is unduly hard, or hatred of the ineffectual self who cannot keep in step with his neighbors" (14). Burger has presented a rather strong case and we are not sure where she gets her figures, but the central concern is basically a call for building relationships through a focus on communication with and recognition of the needs of others in order to find more significant meaning. The concept comes in line with the Christian admonition to love others as one loves oneself. Burger advocates a two-way communication where the individual learns how to both give and receive love, kindness, human sympathy and compassion. "As we give love and understanding, we receive in good measure; as we sensitively respond to the thoughts and feelings of another, our

own thoughts and feelings are revived and extended" (15). Burger suggests that this creative interaction enriches both sides of the relationship. This is empathy which can enhance self-acceptance of oneself as one learns to accept others and vice versa: one must be able to love oneself, as the scripture implies, in order to love another as oneself.

Robertson defines "empathy" as the ability to experience the world as other people do: ". . . the ability to experience other peoples' thoughts, feelings, and even bodily states. Empathy includes the subskills of being able to suspend our own frame of reference, guide our imagination into the other person's experience, regain ourselves, and incorporate our empathic perceptions into our perspective" (54). Creative drama may assist the participant to identify more empathically with the neighbor he or she is seeking to love by vicariously seeing through the other's eyes while in role. Simos explains how empathy may be developed during the character identification process in drama. The process begins with a discussion of the characters which helps develop understanding. One discovers that there are no all blacks or all whites when it comes to human personality. Each person is a unique composite of all her previous experiences, backgrounds, gene inheritance, cultural influences and attitudes.

> As we trace the circumstances leading to an action, no matter how irritating or shocking it be, we begin to see such action not as a result of some inherent inner bestiality in the character but as something arising almost inevitably out of a chain of events. . . .It would be most valuable, it seems, to explore the possibilities of how the factor of sympathy gained for a character might be the avenue through which the individual will begin to apply to himself what he learns about a character especially since he uses himself to create the character in the first place. When it does become too threatening to an individual to make such an application, to expose himself to himself, drama always allows him the refuge of the character. (145)

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Coggin, in Uses of Drama, says the development of our imaginations through the arts allows us to see life from a vastly different perspective; it leads us beyond the merely practical and selfish to what is moral and truly social. In the process of artfully and imaginatively enacting another role, we acquire the capacity for empathy, the ability to sympathize with another human being by putting ourself in his place:

> There is no creature so bad or so good, so mean or so heroic, but we must find some point of contact, something which is in common. Then we can understand, then we can express, and therefore release not only that one imaginary character, but ourselves and others who are bound in the same chains as those which hold the imaginary person. Any character that one plays becomes one's own belonging, one's own creation, and one loves him or her; and so if one comes across the character in real life, one feels a friend and understands, instead of condemning and judging as an outsider. Acting imaginary life is a very fine aid to real life. (291)

Surely, the Church, which has suffered long from accusations of hypocrisy, judgmentalism, indifference, and "ivory tower" image, might benefit from programs and exercises which engage individuals in the active search for the neighbor's identity and individuality through empathy. They could use the theatre's tools left at their doorstep. But the Church has also had a long wrangle with the theatre over some of the negative side-effects it assumes theatrical experience causes. For some Church people the term "acting" is a derogatory word. It is associated with make-believe, fantasy, manipulation, and escape: all suspicious diversions, temptations away from the life of purity and reality. They ask: "Isn't it phony? Doesn't it promote pride and exhibitionism? Isn't it dangerous to play with make-believe and perhaps become entrapped in a confusion between fantasy and reality?" These are legitimate questions, for certainly people have been known to "go off the deep end" and lose a sense of reality. Not all actors exhibit sensitive character traits or self-sacrificing life-styles. The multiplied "Napoleons" in institutions and the over-abundance of narcissistic rock stars give us all pause when we wonder about the entrapments of fantasy. But just because some people lose control and manipulate the medium does not mean an entire expression must become suspect and abandoned. Concerns about back masking and violent lyrics have not halted legitimate musicians from making good music. Subway graffiti and curbside counterfeits have not hindered creative artists from producing great beauty. Dime-store paperbacks and pornographic sleaze have not prompted gifted writers to throw down their pens. Neither does some bad press need to deface decent dramatic expression. The explicit purpose of creative drama is for intuitive introspection, creative expression, group

participation in learning and spontaneous discovery. It is not for the express purpose of entertaining exhibitionism.

The Church has had a difficult time realizing that theatre has been its legitimate step-sister for many centuries. Drama was a significant tool of the church throughout the Middle Ages when it could teach doctrine to the illiterate which no amount of Latin preaching and chanting could accomplish. Even today, many of the Church's feasts and celebrations, rituals, and forms, have their roots in dramatic expression. The communion table is surely a stage for the dramatic reenactment of one of the most significant scenes of Christendom. The contemporary baptismal pool is also a dramatic setting for the replaying of a traditional biblical scene of dedication. The traditional Christian marriage ceremony is highly symbolic and dramatic in nature. The Church is quite a natural environment for drama. In the cases of baptism and communion, the dramatic ritual reenactment is proffered as symbolic empathy of Christ's experiences. The biblical injunctions to "enter into his suffering" and "to be buried with him and risen with him" are but two of the numerous charges to Christians to symbolically, and thus dramatically, identify empathically with Christ.

Roleplay is a significant and recognized effective vehicle for the learning of empathy. Role playing is an unrehearsed, unscripted dramatization of a problem or relationship in which two or more participants portray how they would act in a given situation, either as themselves, or as another person in that situation. The game of role playing simulates the reality so that the participants have an opportunity to experience another role and position from the inside looking out rather than only from the outside looking in. This looking outward, through role, provides insight but protects from hurt. The purpose of the role playing and the simulations is to set up a teachable moment which can then be discussed and evaluated following the experience. Debriefing and evaluation play a significant part in the whole process of the roleplaying, by cognitively discussing the actions and insights and using them to adjust perceptions and add to the knowledge base. The observers are afforded the opportunity to see people's immediate perceptions of the

situations and roles that are normally played by others and the players themselves can react to their own feelings stimulated by the taking on of another's role in the given circumstance or of themselves in another hypothetical situation or in the same situation but with a different mindset or attitude.

Roleplay, sociodrama and simulations are a dramatic way of creating experiences in the educational environment that become a form of participatory, direct learning. They are a significant means of education whereby the learner encounters an entire gestalt, using all the senses to get in touch with the whole picture before having to deal with isolated pieces. It is prime-time holistic teaching and learning. Role play is a way by which individuals may explore the impact and meaning of social behavior, their own and others, through action. The fact that the participants are expected to react spontaneously, allows them to recognize their own first impressions of a given situation. They do not have the time or choose to take the time for deliberation over their behavior, nor do they practice their performance ahead of time. The goal of role play is not to produce or train actors, but rather to allow the experience to promote understanding and insight on the part of the participants.

In his text, Exploring Theatre and Education, Robinson describes the deep-rooted and continuously prevalent feature of role play in our innate capacity to dramatize by letting one action stand for another: "It begins early in childhood as symbolic play and it persists into maturity and beyond in the capacity to take on a role. There is nothing unusual in this. One of the most common techniques of everyday conversation is to slip into a role to make a point or describe an event or to depict someone we know" (151). James Michael Lee further explains the predictive power of role playing in that all people in order to become social beings take on roles and use them in reciprocal interplay with others in society:

> Role taking and role enactment are virtually indispensable for social action, since groups can only exist if their members behave in some-what predictable ways--ways more-or-less defined and circumscribed by their roles. . . . In role playing, values are examined, defended, and sometimes even changed--all in a concrete existential situation in which affective content is on center stage. Role

> playing provides valuable feedback to an individual on his own attitudes, and how his attitudes affect other persons. (253)

Behavior only has significance to individuals as they interact with one another and find meaning in their behavior based on the roles they create. Meaning is not a given, people create it through day-to-day activities with other people. An event or an object takes on different meanings dependent on how one uses them or perceives them in a given context (Brissett and Edgley, 3). The meaning of the wide range of behavior that constitutes an individual's social world is established only through human interaction. The process of role-taking occurs quite naturally. We usually do not need teachers, priests, and counselors to guide us through it. It is when the role-taking breaks down, when people are unwilling to take on their natural roles, when the roles they are playing inhibit the roles of others, when they have misperceived notions of their own roles and those of others, that a guide may and often does step in and help correct the role. This is usually the parental position in early childhood when a person is learning the social, cultural and emotional expectations of various roles. Later on, teachers, priests, law-enforcers, employers and even friends play this role in helping others adjust their roles accordingly to the accepted pattern of society and interpersonal relationships. One of the roles of the religious educator is to help people refine and adjust the playing of their roles to align with the instructions of scripture and the leadings of the faith community.

Dramatic role playing provides an opportunity of learning by doing. As discussed above, the learning that comes from participation, through the integration of all or most of the senses, is the learning that makes substantial impact and leads to growth. What is encountered with a larger percentage of the senses and the learner's involvement takes a larger percentage of the resulting retention and application: "Almost by definition, if a person does not get involved in the problem which launches the episode--does not define it as a problem to him, being who he takes himself to be--its outcome has no real value to him, or mobilizing effect, regardless of the beautifully scalable hierarchy of attitudes which he might express verbally in response to questions about

hypothetical situations" (Brissett and Edgley, 28). Dramatic role playing is direct experience of a sort which allows all the senses to become involved in the playing out and solution to the problem, but stops short of the consequences of mistakes that direct experience from life provides.

Dramatic activity does not take the place of direct experience. Its potency lies in the heightened state of consciousness it is able to promote which allows the participant to experience consciousness of two worlds simultaneously, the imaginative world one is drawing upon in order to create the character and the "real" world one is fitting that created character into through performance. This is Bolton's notion of "metaxis" mentioned earlier. Bolton observes: "Thus the psychology of dramatic behaviour is of a different order from direct experience and independent of any criteria to do with 'nearly real;' it is a form of experiencing that 'brackets off' an occurrence, permitting both submission and an enhanced degree of detachment" (142). The power, then, of role-playing is that one may at the same time be "in role" and believe in his experience and behavior so that it is actually happening here and now. Yet, at the same time, one may stand outside of himself while in role, and observe his own behavior, be surprised at it, pleased with it, and determine to adjust it to fit the current situation at another angle. He may be <u>in</u> the moment, but not <u>of</u> the moment. He is playing it, yet is also lifted above it, looking down and determining just how he will play it now and as he continues to create it spontaneously. By working and producing in this hypothetical situation, the participant is given a platform from which to explore a variety of reactions and responses. The role players are given an opportunity to increase their understanding of other people and the circumstances which prompt their behaviors. The act of empathy while they play the part allows them to perceive how others, or they themselves, may be prompted to perceive and behave under certain conditions and personal encounters, with all the perceived constraints of the situation and the role. The experiences of role playing help the participants become more aware of a wider range of people and how they perceive and behave than they might ordinarily meet and react with in their daily lives. They come to realize that people's attitudes and behavior are a compilation of more factors than are immediately observable.

"Depending on the imagined roles they adopt and how people react to them, they respond and develop in the drama. Their symbols are derived from their perceptions and feeling about reality. . . . They are affected by social expectations in their immediate environment--their home, their friends, their social and other influences such as television and magazines" (McGregor, et al., 31).

Role playing often becomes an opportunity for participants to recognize when they are playing roles that are stereotyped and whether or not they have come to believe those stereotypes as reality. When they do not recognize it in themselves, often others in the group may point it out, or it may be a focus of discussion in the debriefing and evaluation period. Stereotypical perceptions may be brought to light and adjusted when a participant reverses roles and is able to gain empathy through playing the other side.

> Role reversal is commonly employed in negotiations seminars, industrial relations training, marital therapy, and cross-cultural training. The actors involved are briefed on roles with which they come into frequent contact but which they have never experienced themselves. During the debriefing sessions, they are asked to comment not only on their experience of the role they played themselves, but also on their perceptions of the behavior of those actors playing opposite them. This affords them a rare opportunity to see themselves as others see them. They can analyze the behavior of another person playing the role that *they* normally play in real life. (Brookfield, Developing, 106)

The role playing provides the participant the opportunity of gaining awareness through taking on the perspectives of others. Although we might be able to ask another concerning his or her attitudes and even read written accounts of some else' outlook and personal discoveries, it still pales in the light of understanding by experiencing the emotion ourselves. "From role playing how people might react in typical situations, we are more likely to gain a fully rounded appreciation of the particular mix of thought processes, attitudes, perceptions, and emotions informing their actions" (Brookfield, Developing, 104).

Role playing often creates havoc, discomfort and skewed perceptions as one is determining what one believes and therefore how one will play the role while making these determinations.

This internal jarring shakes one up to make spontaneous decisions. The unsettledness is one of the key teaching tools of role playing. Although we prefer order over chaos in our lives, we can usually attribute most of our growth as coming from our dealing with disorder. In other words, our creative way of finding balance again when we have lost our equilibrium for a while, is a means by which we process and adapt and consequently grow. These moments of imbalance, moving awkwardly to the side of the "norm" of control and order, are called novel or growing experiences. Creative drama, role-playing and simulations can provide a state of disequilibration whereby one must dig into one's own inner resources to see what is there with which to build a frame of reference again.

That this remarkable possibility for growth is afforded within the context of play is one of the key attractions of role play. The notion of play may also be one of the reasons some people might be reluctant to engage in the process. They may feel it is frivolous or that it is not really being oneself. Sometimes difficult personal strides and achievements are made without the stress and strain of "real" life or the application of directed therapy. Role play uses the basic tenets of regular play which is also grounded in the principles of game. Both allow people an opportunity to try out behavior in a bracketed-off situation, before mistakes are made in the outside context of the lives they lead. The play aspect gives them a certain amount of freedom within the framework of exploration. It also allows humor and permission for playfulness between participants since they are not competing to win, nor are they dialoguing to impress with their knowledge. Because it is a playing-out of characters using time and place as its medium, thought predominates over action. Bolton concludes: "Because it is a consciously contrived event, there is a special degree of awareness by the participant. It combines cognitive and affective recall with cognitive and affective adjustment to the present situation" ("Drama and the Curriculum," 14).

The role playing process in groups for the purpose of exploration and creative expression provides a number of additional benefits to the function and cohesion of the group. It offers a physical experience which can be a release for the individual as well as the group. The event

becomes a shared body of experience which may be used to build up relationships within the group. It also creates a common vocabulary which the group can now refer to and draw upon in future discussions. On the one hand, it provides the group a form of hypothesis, a "what if . . ." opportunity for exploration. On the other hand, what becomes the answer to the "what if" then provides a metaphor for additional experiences; a point of comparison and referral. The content as well as the process of the role playing are then filed away in experiential and cognitive remembrance of the participants as original resources from which to draw for future creative drama events and real life episodes.

Creative drama role playing is invaluable as a corrective and adjusting device. Where individuals have developed rigid and fixed roles in early life, or where inappropriate roles have emerged from improper modeling or other distortions, the role play experience can assist in the recognition and adjustment of those imbalances. The creative drama is an opportunity for the participants to expand their awareness and their experience a well as to stimulate their artistic and aesthetic senses. It may help in redeveloping appropriate roles through repeated practice and remodeling until they become acceptable and natural to the learner. It may help the individual to extend the repertoire of role possibilities from which to draw for use in an ever-increasing variety of circumstances one may encounter. One may also develop sensitivities and skills hitherto unrecognized or lying dormant in the personality through the applications of creative drama and role playing. One may become a more sensitive listener and counselor, or more self-assertive, more gregariously imaginative, or tolerant. One may practice the qualities needed for effective leadership or experience the frustrations of a subordinate position with a more empathetic attitude. The advantages of using role playing in the building of empathy in individuals and groups are obvious as stated.

The use of role playing also allows the group facilitator to achieve goals for the group through more novel means. It provides an experiential and participatory learning experience that more actively involves the members of the group than does lecture or discussion. It also provides

the participants a vantage point from which to "experience emotion, reduce inhibitions, decrease resistance, and permeate defenses" (Daly, et al., 352). As mentioned throughout this section, creative drama and role playing are instructional vehicles which can enhance the relevance of subjects and discussion topics as the participants are more inclined to find ways to apply their learning outside the immediate learning environment. The atmosphere for such events must be supportive and participative as well as open.

The drawbacks of using role play are similar to the other concerns about using creative drama tools. Of necessity, it is more time-consuming than the regular lecture or discussion. It must have all parts of the organization (the set up, the playing and the debriefing) to be the most effective as a learning tool. If the facilitator fails to integrate all aspects of the process, such as the evaluation and debriefing, the participants may feel a sense of incompleteness or incomprehension as to the purpose of the exercise. There may also be the danger of the exercise escalating and becoming an attempt at therapy if the facilitator does not maintain an aesthetic distance, affording stopping periods during the process where the participants may then take a step back and look at what they are discovering. This is the phenomena which Bolton describes as metaxis, the ability to be in the moment and yet maintain enough detachment to stand back from it and evaluate it in order to determine how it will proceed. If the facilitator does not have the sense of process, timing, and proper closure, the participants may feel disatisfaction and even frustration with the experience. In the danger of losing aesthetic distance by not maintaining a pacing throughout the process of enactment and evaluation, the facilitator may attempt to play amateur psychologist or the participants may look to the facilitator to heal their hurts.

Any open-ended experiences such as these, stand the risk of real or perceived failure due to the many variables involved which essentially consist of the input of each participant. The leader does not have ultimate and complete control as he or she might have in the traditional lecture context. The set-up may be too simplistic or the outcome may be too generalized or obscure. Because it can not be effectively measured, one can hardly determine if all participants

experienced the same learning outcomes. Role playing also may have elements of artificiality which must be considered in the direct application of it as a learning tool. In this case, the debriefing and evaluation are invaluable. If a participant was unwittingly or deliberately sabotaging the process, the group may discuss this in their observations following the process. The group and the facilitator must be able to sift through the particles of the experience to note what was performed for sheer delight or exhibitionism and what was performed out of genuine discovery and awareness. These lines are not always evenly and clearly drawn, nor should they be. The participants must also be able to recognize disguised gems hidden in the apparent rubble of a perceived failure. In any artistic endeavor as well as any other cognitive learning process, there are bits and pieces that do not seemingly fit to form a perfect package of learning expedience.

Moral Growth and Social Awareness Through Creative Drama

Piaget and Dewey felt that experience in social relationships gained through interaction with peers would encourage moral growth, and Kohlberg believed that people must be exposed to levels of moral reasoning one stage above their own if they are to progress. Like Piaget, Colby feels that development occurs when there is a disparity between the child's structures for "making meaning" and what the child encounters in the environment. He asserts, therefore, that it is the "responsibility of the school and educators then to function as 'pressers' in order to expose the child to problems that require resolution at a higher level of development. It is not enough to provide exercises in values clarification, as it is clear from this argument that such experiences do not promote movement forward to the next stage" (14).

Educators and facilitators of personal growth development suggest that events and experiences that reflect moral issues and concerns just above the level in which the learner presently resides, may serve as stimuli to move the person to the next level of moral development as he or she deals with the confronting issues. The dramatic role-taking experience is a significant motivator to move participants from a presently-held position of belief or attitude to

the next level of understanding as sensitivity to another's position is triggered through watching, listening and participating in life-like situations with them. Colby's paper, "Drama As A Moral Imperative," presents this premise cogently when he reiterates the growing awareness of the potential of drama to interface with the practices and theory-implementing fields of moral development. He remarks that the hypothesis seems intuitively logical, primarily because of the intent of the creative drama experience which presents the participants with a problem by placing them in life-like situations of stress. These situations then demand "the involvement of the intellect, body and emotions for the truthful living through of the experience and provide for the reflection on that experience in order to discover personal and universal meanings of the experience" (15) Colby also suggests that perhaps this definition of creative drama, "with its emphasis on dramatic tension would appear to meet the criteria for producing stage growth according to Kohlberg, as this tension creates the disequilibrium necessary for a reorganization of thought on a higher level" (15).

Many questions have been raised concerning the domain of moral reasoning and training. One concern deals with the effort and preparation necessary for the use of creative drama as a tool as opposed to utilizing the traditional discussion method. Most teachers feel more comfortable leading discussions--students know what to expect, and it takes less time. But Colby has several answers to these concerns:

> Moral reasoning involves the interaction of the language, logical, social interpersonal and possibly the intra-personal domains. Moral dilemma discussions depend heavily on competencies *in the language domain* to mediate the contributions from the other areas. Drama by its very nature has the power to "yoke" the competencies of the other domains to the moral reasoning task, thus allowing those with greater visual/spatial or kinesthetic intelligence to bring their talents to bear on the problem. This extension of brain hemispheric research may suggest that moments of heightened awareness or "awe," moments of universal or poetic significance create "sparks" that leap across and connect these various domains in a flash of insight, contributing to Courtney's thesis that drama serves as a developmental unifier.
>
> The nature of drama clearly points to its potential as a catalyst in promoting moral development. . . . Our focus, goals and strategies in drama which are

> designed to promote moral development must be directed toward creating the tension and conditions under which this growth can occur. (24-25)

These kinds of awareness and needs for development are not limited to childhood. Yes, much of the foundational work of personality and social development is usually accomplished in youth, some even only in the formative years. Leaps of awareness and new levels of understanding take place throughout life in varying degrees, so that we may legitimately alter our language in this area to state that foundations for personality and social development may be established in youth, but additional frameworks may be built up or reconstructed on these foundations throughout the whole of life. The underlying premise for the thesis of sealed character development in early childhood, is that the effective tools in creative drama are most often applied only in contexts of child development and elementary education. Findings and practices in current adult education, however, support the premise that learning how to learn and cope with the present as well as the future is a life-long process of growth, not occurring just at the various launchings occasioned throughout the first two decades of life. Creative drama is an experiment in living which can be used throughout all stages of life.

An important benefit of creative drama in the learning of how to live life and how to deal with the individuality of others, is that it combines use of the cognitive and the intuitive, the physical and the mental, the emotional and the rational, simultaneously. The sciences (medical, social, psychological, and educational) all have a tendency to study man on an abstract level, making this study apparently manageable by looking more at the parts than the whole. But as we look at the needs of "humankind" or the needs and functions of "children" or "adults" or, for that matter, parents, teens, workers, leaders, students, teachers (and the list goes on), we must always come back to the realization that these *groupings* or categories of people are still made up of individuals. Whereas we can confidently put gas and water in all automobiles, we cannot with complete confidence even recommend two aspirins or a glass of milk for all humans. Some people have died from adverse reactions to these most common items. We come back to the delightful

recognition that each person is a unique individual.

This concept of the unique nature of the individual means letting go of the idea of an across-the-board measuring scale of "normality." Some factions of society are all too quick to pounce on an individual who is different and squeeze him or her back into the mold that promises comfortable uniformity. A quick trip to a shopping mall, or a flip of a television switch reveals again the sameness that is expected of citizens who wish to be accepted as normal. Although commercials appeal to the thrill a radical risk of individuality will bring, they still shout to the masses to be alike in their "uniqueness." They call millions to stand apart and drive the same car and drink the same soda that bring their high-paid models rugged independence. Teenagers are breathless in their apprehension over potential exclusion and cope with their temporary alone-ness by frantically scrambling to get in line for carbon-copy identity stamping via their clothing, speech and behavior. We may find it helpful as individuals and as a culture to return to the wonder revealed in the remarkable uniqueness of each individual. Everyone begins life with a particular heredity and personality make-up. These become modified by unique factors of environment which in turn bring their own variety of pressures. Life's provision of opportunities or lack of opportunities in a variety of sizes, shapes and colors, continues to mold and design the personal makeup of each individual. These factors are given further variety by grand and slight differences in the rate of development which then compound the variety of human personality.

At the same time we champion our unique individuality, we gain considerable comfort from realizing that we are not totally alone in a world unknown and unshared by others. We can gain help by talking about and discovering our similarities, but we should also feel that we can discuss and share our differences. There is a kind of paradox in which we need to appreciate the uniqueness of ourselves and of every other human being and that, though unique, we have had and are having experiences similar to others. Hodgson and Richards capture this paradox in their observations and suggest drama as a vehicle for expressing both sides:

> Poetry and the novel offer an opportunity for some understanding of the need to break down the fear that "I am alone in my difference: everyone else is together in their similarity." Both the private and the group level of experience are important, and in making discoveries about both these spheres of our life we have to accept the fact that only the individual can adequately discover himself for himself. This is a different kind of understanding from the accepted scientific knowledge where, once we have found how to split the atom, we can go on from generation to generation, if we wish, splitting it in the same way. On the human level, every single person in every generation has to have the opportunity of being able to find out about himself for himself. . . . Drama is the only form in which we can fully use man in the exploration of himself in the living situation. (19-21)

Creative drama is a means by which people may develop more precise and intuitive ways of thinking. The experience places people in situations involving other people and requires them to think fairly quickly and use different levels of thought simultaneously. The people involved do make decisions while they are responding, but because of the experimental nature of the situation, they can learn by their errors and even adjust their decisions in the process without the danger of long-range consequences. Another benefit of this kind of thinking and reaction/response, is that it requires sensitivity, observation, and refined listening skills. Creative drama does not allow one the leisure of moving, talking, or reacting mechanically by way of a given script. It is responding with decisions in the moment; similar to the kind of response demanded of real life experiences and relationships.

By nature of the spontaneity involved in this kind of creative expression, one is able to get in touch with one's own emotions and gain an awareness of how the self may react in a given situation. One can then learn from these insights and temper or adjust the reactions appropriately. This process helps provide training in getting along with other people and helps the individual understand what happens in a breakdown of relationships. For the educator who believes that the whole person is of concern, interpersonal relationships become a pivotal issue in the development of perceptions, feelings, attitudes and values. We are reminded again of the truth in Donne's statement: "No man is an island."

The Church experiences seemingly contradictory cues in terms of recognizing and treating

the human as a unified being. Christian teachings substantiate the belief that the human is a wonderfully created being, made in the image of God. This view takes into consideration the complexity and uniqueness of the whole person. Yet, much of the teaching within the actual Church meetings focuses on the separate entities: the body, the soul, the spirit, the spiritual life, the fleshly life. Likewise, while the Church preaches on the responsibility of the individual as he or she walks alone with God, there are consistent teachings on the unity of the believers, the family of God, the shared faith, and the common doctrine, which undergird the warmth of belonging and fellowship, but which also intimidate and induce stress when one fails to believe like-mindedly or act in accordance with the group.

Role-playing and creative dramatics can be useful in helping members of simpatico groups to recognize that, although they may be using the same language and shared terminology, they may, in fact, be perceiving from different angles. This recognition allows for the open exploration of differences and the consequent exercise of tolerance.

Catharsis and Healing through Creative Drama: Examples

Richard Courtney and Gertrud Schattner have worked for a number of years to compile a comprehensive two-volume work on the applications of creative drama and its sub-constituents, improvisation and role playing, to specialized audiences with unique needs. Their work, Drama in Therapy, consists of articles from dozens of specialists, teachers, practitioners and therapists who have researched and applied tools of creative drama to education, sociology, psychiatry, theatre, speech, music, movement and the visual arts. They describe drama as a prime form of human expression and see it as a power to help and to heal; to make whole. While volume one of the collection is primarily geared toward work with children, the second volume focuses on the uses of creative drama with adults. Various techniques of utilizing creative drama in connection with other forms of artistic expression have been explored by specialists who have worked with groups of their own calling, such as adolescents and the elderly, the imprisoned and the

underprivileged.

Adults from various walks of life, with various needs, under numerous circumstances have been exposed to and helped by the application of creative drama techniques. The particular specialists mentioned above who are using creative drama in their work have come to recognize that theatre had a long history as a therapeutic agent for people much longer than psychoanalysis and other modalities. They state that in reference to the use of creative drama, they "are also aware of the process of identification, empathy, catharsis, ventilation, and abreaction--in which we express our feelings as well as words. We are aware of the therapy which ensues and the relief enjoyed after a cathartic reaction takes place" (Schattner and Courtney, x). In these contexts, the specialists use the human proclivity for acting in the service of helping individuals solve personal problems. They reiterate that people do not have to be scientists, therapists, or professional artists to enjoy the therapeutic benefits of involvement in drama: "The play's participants enjoy the unique benefits of camaraderie in the cooperative effort necessary to the fruition of the production however modest or ambitious. Playing out a role as an actor can serve as a bridge to mobilizing inner resources in actual life. To involve one's self in creative process taps and activates inner resources" (x).

Before the nineteen-seventies, Schattner could find very little written material on the subject of the arts in therapy when she began teaching in a program of the same name in New York City. Because her early years as a youth had been spent as an actress in Europe, she drew on her intuitive response to the arts when she found herself working with institutionalized survivors of the Nazi concentration camps. Most of the survivors were young men who were not only physically ill, but were also disturbed and broken in spirit after the horrors of their imprisonment. She states that many of them died, not because of their illness, but because they had lost all interest in living. Schattner was asked to help the patients by organizing their leisure time between medical treatments. She wanted to do more than what was requested, she wanted to "extricate them from their apathy, to make them realize that they were free to communicate, free

to build a new life for themselves" (xx). So she decided to use her own intuition and her experience from the stage. She had the men meet in small groups, reading short stories, poetry and delving into role playing.

Schattner enthusiastically describes how the men began to wake up, to enjoy themselves and to work together. Being involved in the plays meant being involved again in life. They men began to rejuvenate through their sense of accomplishment and their feelings of worth as part of a group with a joint purpose: "During rehearsal they regained their memories, they lost their shyness, they discussed their roles, and they gradually became creative contributors to the art of acting and staging a play. Many of the men had not smiled in years, but drama gave them the gift of laughter again" (xxi).

Schattner also relates her joy at having one of the men come to her after his involvement in the drama program, now finally being able to speak about what had happened to him during the horrors of the concentration camp through the vehicle of the drama group. He now wished to cope with his awful memories and to move on to the planning of a different future with renewed strength and confidence. Schattner attributes his renewal and healing to the cathartic and supportive atmosphere of the creative drama experience. Both Schattner and Courtney emphasize the value of spontaneous creative drama to help people live more fulfilled lives. It is a vital and dynamic way to help individuals adjust to existence: "Spontaneity is the ability to act responsively to situations: it necessitates a degree of self-confidence, emotional control, and adaptive capability" (16).

As mentioned throughout this section of the chapter, creative drama is a tool for individuals to explore life situations in a spontaneous and non-threatening environment. While it is used in therapy, it may also serve as a therapeutic and enrichment vehicle in education, leisure activities, business and the helping professions. Business simulations, a form of improvised role playing, are similar to the simulated learning environments set up for astronauts, military personnel, and law enforcement officials. However, creative drama is also becoming increasingly

visible in the arenas of social and personal adjustment, both informally and therapeutically. Creative drama is being used with special needs groups such as prisoners, addicts, the physically and mentally handicapped, the elderly and the institutionalized.

The spontaneity inherent in the creative drama experience can be used as a general measure of an individual's ability to draw from an internal reservoir of knowledge, creativity and intuition. David Johnson mentions some indicators of individual development which may emerge during the process of spontaneous role playing which may assist the facilitator as well as the participant in recognizing personal traits, weakness and strengths. What emerges spontaneously allows the teacher or creative drama facilitator to assess the level of content in the internal reservoir. Creative drama is also an effective indicator of the individual's abilities in concentration and tolerance for delay and frustration. Due to the nature of interpersonal involvement in the creative drama experience, individuals have an opportunity to exercise their levels of development in control of aggression and tolerance for ambiguity. Johnson mentions the transcendent aspect of creative drama as well: "Role playing involves a departure from immediate reality: characters other than oneself are portrayed; objects and settings not really present are represented by other objects or mimed actions. This pretend quality is the essence of the symbolic value of role playing" (19).

Johnson also refers to a recognition of character development through the ability of the participant to draw on a variety of insight and experience: "The set of roles one can reasonably portray is called one's role repertoire, and the breadth of the role repertoire is one indication of psychological maturity. Developing a character, that is, taking on and articulating the role of another, involves the ability to reconstruct people, events, and feelings" (20). While the development of characters is an indicator of an individual's perceptions and understanding of roles, it is also a vehicle whereby the individual can learn to understand more clearly and feel more deeply the conditions of another's experience.

The reconstruction of a role in believability involves certain abilities of the individual

beginning with a wide range of knowledge in terms of social processes. The learnings of these civilized behaviors are often taken for granted until there is evidence in an individual's behavior that they have not been learned or that the learning has become skewed. Also, in order to adequately portray another in role, the performer must have a modicum of empathy. It is "a way of understanding others not through specific knowledge of their feelings but by reference to one's own feeling states. Without the internal reference that empathy provides, the person does not know how to guide his character, and may often confuse his own feelings with those more appropriate to the character" (Johnson, 21). Johnson concludes that the ability to play is an important aspect of our personality which reflects both cognitive and emotional dimensions of our experience. The role playing experience is an aid in discovering where the individual has developed in reference to his or her understanding and awareness of others and in the restructuring of those concepts.

While there is scant empirical research on the benefits and validity of creative drama, there is considerable material of an anecdotal and case study nature to support its effectiveness. Stuart Lawrence worked at a day hospital for severely disturbed adults in a treatment center. He established a drama club primarily as a process in socialization dynamics and related some of his observations of personality change during that process in a journal he kept of the program. He noticed almost immediately that the program in drama forced the members out of isolation, a condition that was severely hampering the regeneration of the broken clients. Lawrence noted that "commitment, consideration, compromise, loyalty, and promptness are all part of the resocialization achieved in drama activities. One can begin to learn about oneself by seeing oneself spontaneously act out. Patterns of behavior become obvious, self-exploration ensues and opens the path to self-understanding" (86).

Lawrence worked with a core group of ten individuals over a period of eight sessions and kept a journal of his observations at each meeting. The participants ranged in age from twenty-one to thirty-six and were mixed by gender. He began noticing changes in behavior from

the first session when one individual who was normally withdrawn and isolated and who often gave up quite easily, perpetuated significant endurance throughout the entire exercise. By session three, another participant who was normally reluctant to join activities of any sort, initiated change on her own in one of the exercises. The isolation component of the group's problems began to be taken care of when individuals made their first attempts at interacting on a social level and were successful. Lawrence related an incident in the fifth session that was particularly rewarding for one individual who "revealed his fear of meeting new people. He worked through both an uncomfortable situation and a comfortable one, and began to feel and understand the differences. By acting out he also saw himself as successful, setting a model of achievement for himself" (94).

Lawrence described his elation over the success of the seventh session by mentioning that he saw its importance for three reasons: "Interaction, interpersonal relationships, and conducting oneself with people in real situations were demonstrated. Second, members of the group showed that they could express emotion that, up to now, they had kept bottled up inside themselves" (96). He was pleased that the group members were learning to cope with real feelings and recognize the necessity of expressing them constructively. Finally, he was pleased with the developing cohesiveness of the group, evidenced in their decision to do a scene involving everyone working together on one project. In the final session, Lawrence felt that the group demonstrated trust in each other: "The members felt the obligation, responsibility and consideration necessary to partake with others in someone else's struggle. They felt for each other, were concerned about each other, and were learning how to handle such responsibility" (97).

Lawrence mentions the ongoing benefits of the drama group experience for the individual members by noting that several members became good friends and continued to visit each other frequently. This was significant, he says, considering the state of brokenness they were all in when they entered the program. Remember, they were in an institution for severely disturbed adults, and yet they ultimately proved capable of an experience that was "heightening, beneficial, rewarding, therapeutic, and enlightening. These patients are able to take responsibility that goes

with sharing, accepting and receiving, and with expressing oneself and supporting others" (98). Lawrence felt that the experience of the creative drama sessions aided in the positive development of the participants.

Ramon Gordon works with prison inmates and discusses the benefits of drama in his article, "Humanizing Offenders Through Acting Therapy." He speaks of the dehumanization process which begins for many long-time offenders even before birth. Many of these people are products of the negative society and culture they were born into which was fashioned by their forebears. They begin their lives socially excluded and economically hopeless then become faceless and nameless entities groping for a quick means by which to be somebody. The concept of the future does not exist for them and so they attempt to survive the present by grabbing what they can now to get by. Obviously, prison is the end result of their behavior. The institution then becomes a microcosm of the society from which they were spawned and spewed, intensifying the dehumanization process. The perpetual spiral downward continues as the inmate is experimented upon, threatened, punished and abstracted. In light of this dilemma, Gordon asked the question of how the pattern could be halted and the offender attitude changed so that he would finally become an acceptable member of society and lead a fulfilling life. Gordon's answer was found in the recognition that "from the time of ancient Greece, theatre, stemming from religious ritual, has been a humanizing force, an educational process and an antidote to hopelessness" (310).

Gordon recognized a type of poverty that the dehumanized prison inmate experiences that is not associated with the presence or absence of money. There may be a more substantial poverty than that of material possessions which is in reference to education and awareness. Gordon observed that education was more than formal schooling, but rather represented a higher level of competence in getting along with society and the environment: "It means knowing the rules of the game and how to play by those rules. Understanding the forces in society, its art and culture, perceptive awareness of surrounding life, makes for better appreciation of, and more fulfilling participation in, that life" (310). Of course, the absence of money can play out in the absence of

culture in the home by way of no books, no music, no art. Consequently there is little conversation which solely stretches the mind. "Art is both educational and therapeutic. Theatre, which makes use of all the arts, best provides this significant education and concomitant therapy" (310).

Gordon uses the process of character development for the actor to help assist in the character development of the participant. He noted that lack of identity was the most common character defect among prison offenders and it played out its impact in lack of self-esteem. While Gordon works mainly with the training of the inmates in the development of acting skills, these are played out in the necessity of the actor to discover his own capabilities and potentialities: "He must free and learn to control his emotionality. He must stretch his imagination beyond the familiar and obvious. His sensitivity must be heightened, his memory trained. He must be responsive, articulate and must develop and exercise his body and voice. He learns responsibility to himself and others" (311). The training for these results in the actor happens surreptitiously but consequently helps develop these qualities in his own character and personality. Because this training can bring about new identity and self-confidence, the prison participants often experience a basic change in attitude about themselves and in turn about the world and environment in which they live. Gordon notes that this therapeutic process works best for the offenders because it is indirect. They are not working on themselves or perceive anyone else is working on them--as they have become accustomed to and irritated by in the typical context of the rehabilitating institution. They are working in a non-threatening environment to develop a creative product, *Cell Block Theatre*. The process, as is often the experience in producing theatre, is fun, exhilarating and challenging. The therapy is indirect: "In training as an actor, he (the inmate) is in the role of student. Although dealing with *his* person and identity, criticism and evaluation is directed *through* him toward an entity outside himself: the exercise, scene or play. That way it seems less personal; the onus of *patient* is removed" (312).

Gordon also recognizes the power of the spontaneous quality of improvisation. Through this form of creative drama, the offender learns a very important aspect of life: how to react to

the immediate and the unexpected. Gordon says that he points out to the participants that "if everything went as planned, if people reacted always as expected, chances are he would not have gone to jail. Usually, I introduce into each improvisation an unexpected person or event which at first upsets the students, but with which they have to cope" (314). The spontaneous nature of creative drama again is mentioned as a valuable tool for yet another special group of individuals to develop new insights into their own personal makeup and to attain new levels of empathy and tolerance for the differences of others with whom they must learn to live.

Claire Michaels has been working with the elderly in senior centers and nursing homes for a number of years and has developed a program called *Geriadrama*, which uses the tools of creative drama to help elderly individuals and groups become oriented to more creative, constructive and satisfying lives. Michaels works with the individuals at the point of their ability, whether they are sick, senile, disabled or severely deprived in some way through the aging process. She attempts to assist the elderly, through the creative drama process, to reestablish a modicum of delight in their own unique lives and to regain a sense of self-esteem. As mentioned earlier in the section on adult development, the elderly are now in a position to make adjustments to their limited futures. The creative drama process helps these individuals become more aware of their capabilities rather than their handicaps. and to make satisfactory adjustments to their future. Michaels suggests that "through drama--the key that unlocks the closed door of the past and gives meaning to the present--the Geriadrama leader can attempt to reconstruct and rehabilitate the aged. By bringing more expression into their daily lives, he can tap the inner but dormant resources they may have believed long dead and past. Drama acts as the artistic agent to bring life to art and art to life" (177). Michaels triumphantly recalls an experience in a creative drama session with the elderly when they were then asked what they were building their lives on: "They responded eagerly with the following thoughts: 'We are adjusting to our old age; studying to carry on our lives; maintaining our self-esteem; building ourselves; we are hoping to be remembered and valued" (192).

Spolin, in an article published in Schattner and Courtney's volume on Drama Therapy, mentions the value of theatre games, another form of creative drama, as a safe harbor in which the players can be brought to a state of crisis or imbalance. It is in this state of unbalance that an energy source opens up that can transform itself into a visible event: "Feelings, relationships, objects, whole environments appear or arise spontaneously in the empty space when players stay on focus within the established structure of the chosen game. The invisible (hidden) becomes visible. Such transformations are theater magic and an intrinsic part of most theater games" (Schattner and Courtney, 216). Spolin praises the transforming power of theatre games:

> While dramatizing anti-social behavior might bring understanding and even change, simple change is not enough. In change there often rests just the other side of the coin, a residual of the old (good/bad, better/worse, past labels/future goals). Theater games seek more: transformation! In the moment of playing, a path to body, mind, and intuition is opened. A cleansing, a dissolving of past attitudes (approval/disapproval, excuses, reasons, "I can't," "I won't," "I should have," roles, soap operas) takes place, which allows a space for the real communication and the person/the hidden self to emerge. In that dissolve there is no returning to past limitations (roles). The butterfly does not become the caterpillar again. That past moment (life) is exhausted. Transformation! (Schattner and Courtney, 216)

It is at this moment of disequilibrium that one can often see the big picture and gain an insight of "aha!" Brookfield speaks of positive and joyful incidents which were trigger events for individuals to grow by and which provided grist for the mill of sudden insight and awareness: "Peak experiences in which people feel a surprising but undeniable sense of rightness, a feeling that 'things fit,' can prompt a critically reflective evaluation of aspects of their way of thinking and living" (Developing 33). Maslow also speaks of such peak experiences as providing groundwork for incredible insight and leaps in growth. He mentions that peak experiences can have the effect to change a person's view of himself in a healthy direction as well as his view of others and his relationship to them: "They can change more or less permanently his view of the world, or of aspects of it and release him for greater creativity, spontaneity, expressiveness, and idiosyncrasy" (101). The insight and catharsis which may come through a creative drama

experience is often defined as a peak experience by participants who know intuitively they have changed to some extent because of their experience and their new discovery about either themselves, their world or their significant relationships.

Research on the Effectiveness of Creative Drama

Robert Landy, Associate Professor of Education Theatre and director of the Drama Therapy Program at New York University, has worked in many areas of creative drama, making particular application to therapeutic contexts. Landy expresses the difficulty of measurement in fields of creative expression and personal development:

> Much social science inquiry has come to mean quantitative, statistical research. In our age of accountability, mental health administrators often ask the same questions as corporate executives: How can we reach the most people in the quickest time by spending the least money? Numbers and percentages answer these questions. However, given a discipline that focuses upon non-observable, subjective phenomena--feelings, images, values, and creative processes--numbers of cases lose their meaning. Drama and therapy are both processes that defy conventional quantification. (217)

The kinds of specific measurements within this field are discovered predominantly in the areas using creative drama in the contexts of therapy. Landy points out that specific questions for particular special groups are often presented and answered in articles in the specialized journals in the field, such as *The Arts in Psychotherapy* and *Dramatherapy*. The kinds of issues they may deal with include questions such as "how can dramatic play aid in the development of cognitive skills for the learning disabled child, how can drama and art be used reciprocally in a child guidance center for diagnostic purposes and can the drama experience positively affect the ability of the emotionally disturbed child to communicate feelings and to appropriately interact with others?" (221).

But these kinds of studies are more elusive to the creative drama contexts referred to in this paper, namely, the traditional educational environment. Landy mentions that the field of drama therapy, which uses the creative drama format, has used the forms of descriptive research

based on field notes written up following the observation of a drama therapy session. Some methods of reflective research in these areas are the case study and field study. He suggests that "this is valuable in delineating the kinds of techniques and strategies germane to the practice of drama therapy with clients in particular settings. However, descriptive research is rarely rooted in theory and tends to make claims based upon vague criteria" (222). Landy goes on to explain the difficulty of measurement:

> Empirical research tends to be linear and to show a cause-and-effect relationship between two variables. Yet, in the process of psychotherapy, in general, and drama therapy, in particular, there exists a complex range of human variables in the many changing roles of the client in relation to the therapist. Thus, often there is not a direct cause-and-effect relationship in evidence. Until these variables can be clearly delineated and quantified, empirical research methods will be limited in drama therapy. (223)

Although it is not the intention of this dissertation to present creative drama as a therapy, it may nevertheless, by nature of its ability to provide a vehicle for change and insight, be therapeutic. However, in comparison to the difficulty that the more scientific field of drama therapy has in quantifying results and change, the far less "scientific" field of drama in education finds the process that much more difficult. In both cases, however, the facilitators and researchers are dealing with the creative process in terms of the experience for the participant. These are rather elusive commodities to be sure in terms of quantifiable measurement. Experiential research is often the preferred method for artists and those working with them: "Although mindful of the past, the creative artist involved in experiential research focuses upon the here-and-now, the moment of spontaneity, in order to discover the appropriate form in which to embed his feeling. Experiential research often proceeds inductively, from the part to the whole, through a process of trial and error" (Landy, 221).

Outward research on the creative process and of the participants working in that domain is often done in a reflective manner. In these cases, the researcher takes a more distant role and watches the process from afar, taking notes as an observer rather than as a participant. This has

quite often been the form of research done in the areas of drama therapy and with creative drama in other settings such as the community and school. The researchers document what they perceive is the experience in field notes written up during and following the experiences. This kind of potentially valuable descriptive research is, as Landy points out, nevertheless "rarely rooted in theory and tends to make claims based upon vague criteria" (222).

An alternative reflective method of research on creative drama is the case study or field study vehicle. In this approach, the researchers focus on a particular individual or a small group in order to observe a practiced style, or a theoretical point of view, perceive the effects of a particular strategy. "When case studies are grounded in theory, they can provide a complex view of the drama experience. Although limited to a single subject or small group, the case study method takes an in-depth, qualitative look at the person" (Landy, 222).

Quantitative, empirical methods have also been used in reference to creative drama, but they are dependent upon the researcher translating research questions into observable, testable hypotheses and specifying the effects that may occur given the particular strategy. Landy does relate a study in which researchers were able to analyze the effects of the drama experience upon emotionally disturbed children. They used the RIRS, the verbal fluency test, the semantic differential, and the parent competency scale: "Their results affirmed several positive effects of drama therapy, as children with low RIRS scores proved less repressed and more expressive and imaginative in their language following the drama treatment "(224).

H. Howard Russell is Professor and Chairman of the Department of Curriculum of the Ontario Institute for Studies in Education and was formerly responsible for the Arts and Aesthetics Program of CEMREL in St. Louis. He likewise claims that "it is much more difficult to 'measure' or evaluate programs in the arts than it is in mathematics, science, reading, or other school subjects" (Kase-Polisini, 95).

Pamela Ritch, Associate Professor of the Department of Theatre at Illinois State University and formerly Vice President for Research and Publication of the Children's Theatre

Association of America, edited the Research Issue of the Children's Theatre Review. In her article, "Program Evaluation and the Arts," she also states that the bind the arts are put into is the constraint to be more measurable. She noticed that at the secondary level, in many high school speech and theatre classes, the curriculum has more to do with winning the play/speech contest than with what the English/Speech/Theatre department originally intended: "The American infatuation with contests, the ironic obsession with ranking and sorting people in our democracy, is one reason why the speech team, marching band, and football term survive when programs that are first cousins, such as theatre, orchestra, and gymnastics, are cut" (Kase-Polisini, 113).

Teachers and directors of creative drama programs have attempted to validate their work however, primarily through the use of case studies. In her text, Developments in Drama Teaching, Lynn McGregor concludes her presentation of drama teaching in practice with a summary of five case studies in which she attempts to achieve different results with various styles of lessons. She uses the observations of the master teachers over each group as a basis for final evaluation and suggests a way in which teachers may evaluate the response of the participants to the creative drama lesson. Since in drama the body and voice are used as the media to express ideas via characterization and role play, the teacher can assess how imaginative or inventive a child is by seeing and hearing what he does. McGregor relates some observations which were made of creative drama lessons in which the form of expression was almost exclusively physical in some and in the others it was verbal as well as physical. In some cases the children expressed ideas that they had thought up and enacted, while in other cases the children expressed their reactions as characters within tightly structured situations. She concludes: "Children often gain great satisfaction from expressing ideas and feelings in verbal and physical form. The quality of their performance is sometimes thought to be secondary to the pleasure they derive from the experience itself. . . . [The physical activity] relaxed them, gave them confidence and supplied them with ideas for a range of expression that they otherwise would not have" (80).

McGregor goes on to describe another learning that the involvement in drama seemed to

provide. The drama involved the children on a make-believe and also a real level. In the drama, it was obvious that the children began to learn to work in a group, for the dramatic activity could not move forward without co-operation: "Giving and accepting ideas, acting on your own and other's ideas, working together to make sense of what you are doing, all of these are part of the social aspect of drama. It can, depending on the kind of drama taught, encourage children to learn to work together in a creative environment, solve problems creatively and work out corporate ways of expressing their own feelings and ideas" (81). Although McGregor speaks of the instances as "case studies," she does not conclude her description of the activities with measurable outcomes or even specific observations of individual behavioral change.

McGregor does point out that if and when specific forms of evaluation are found, the criteria would need to be formed in such a way that maximum flexibility was allowed to enable the creative process to flourish:

> For instance, in small group improvisations, it could be argued that what is being judged is the children's personal statement of ideas in dramatic form and, if they perform it, whether they are putting the statement across effectively. The problem here is how to sieve out an observer's subjective interpretation of the children's work, leaving only an objective assessment about the quality of the work. It is the same problem that theatre critics have about plays and performances. The question is whether it should be examined, i.e. given marks or not. . . . Not all teachers agree with examinations. Some feel that the drama they teach encourages group cooperation and that it would be counter-productive to introduce an element of competition. There is an argument that in drama the process is more important than the end product and that the creative process involves learning for enjoyment and for its own sake. (94)

In a search for specific studies that could empirically document "measurable" or "observable" outcomes of creative drama programs, this researcher discovered some results which were presented in works dealing with simulations. Since simulation may be included under the rubric of creative drama in terms of its role-playing aspects, some of these findings are included here. The simulation as a teaching method has been evaluated by Dale Garvey. His study is discussed in Can Theatre Teach? An Historical and Evaluative Analysis of Theatre in Education. He chose five categories to describe the use to which simulation could be put: as a device for

motivating students, as a means of affecting student attitudes, as a means of facilitating the acquisition and retention of knowledge, as a means of developing social skills and as a means of providing laboratory experiences. Garvey also used control groups. The conclusion of his study revealed that the control group, which did not experience simulation, indicated that it acquired more factual knowledge and the experimental group, using simulation, indicated it retained more conceptual knowledge (Redington, 153).

In most cases, in addition to knowledge acquisition, usually teachers will use creative drama techniques in order to enhance the sociological situation and effect the attitudes of the participants. Measurement of changing attitudes is at best a difficult prospect. The Center for the Study of Evaluation has produced a monograph on a Methodology of Naturalistic Inquiry in Educational Evaluation, edited by Egon Guba. Here this suggestion is made concerning this kind of research measurement: "What are needed in the study of social attitudes, as in other areas of psychology, are measures which (a) do not require the cooperation of the subject, (b) do not permit the subject's awareness that he is being measured or treated in any special way, and (c) do not change the phenomenon being measured" (Guba, 5). In terms of traditional empirical studies, these suggestions then make creative drama a most difficult experience to measure quantitatively.

However, William R. Heitzmann, in a book published by the National Education Association entitled Educational Games and Simulations, states that the majority of research studies reveal that involvement in learning games and simulations can indeed change the attitude of participants. One report followed the evaluation of *Sunshine*, an educational simulation dealing with racial attitudes. The facilitators' remarks indicated that their students' attitudes were affected: "In one study with business students the simulation involved resulted in changing beliefs. Another investigation involving teachers concluded that following the simulation participants were 'more accepting' toward the integration of exceptional children into the regular classroom. The situation is best summarized by Anderson following a study involving the *Consumer* game, 'the results suggest that simulation games are better able to produce behavioral changes than conventional

classroom techniques'" (19).

Learning with Simulations and Games, edited by Richard L. Dukes and Constance J. Seidner, indicates that the delayed retest scores from two studies, both using the simulation game *Life Career*, showed that students retained more of what they learned from participation in the simulation than did students taught by the traditional methods. Keach and Pierfy used a geography simulation to determine if students retained information longer when it was encountered through the dramatic game. "Attempting to control for the Hawthorne Effect by using another innovative teaching technique, a programmed text, for the control group, (they) found no significant difference on the post test, but did find a significant difference on delayed post tests, indicating that students who played the simulation retained more of what they had learned" (33).

The challenge of empirically measuring the effects of creative drama are further discussed by Heathcote, who adds a postscript on the difficulty of teachers measuring attitudinal change:

> In drama the teacher in a way suffers a reversal of his usual role, which is that of one who knows. In mathematics he knows the answers to the problems. He can read better than the children, he has more experience of the application of mathematics and in general, he knows much more than the child. In drama, this is not so. He may have more life experience to draw upon having lived longer, but when it comes to the interpretation of ideas it is the child's viewpoint which is important, not the teacher's. The child is not measuring up to a pre-set situation, he is discovering through the situation of the play. Therefore, he is not asking the teacher for the answer, he is offering the teacher a viewpoint and in return the teacher may offer another one. Neither one will be right or wrong. Each will differ because the two people concerned are different. (85)

In response to the recurring controversy over the purpose and validity of drama in the public school curriculum, the Schools Council Drama Teaching Project in Great Britain set about to consider the aims and objectives of drama teaching and followed their search by publishing their findings in a report-styled text entitled Learning Through Drama. In Great Britain, particularly because of the more substantial history of inculcating drama into the curriculum of the public school, the value of drama in education had been emphasized in official reports on the curriculum and in increasing specialist literature of drama teaching. Certain questions continued to rise out

of the closed covers of the reports and books concerning what recognizably official distinctive contributions drama could make to education. Part of the national controversy centered around theoretical postulating of whether drama was a subject or a method and the central query concerning what children actually learned in drama. Ultimately, the issues also centered around whether or how drama could be assessed and evaluated. The three-year project of the Schools Council Drama Teaching Project was based at the University of London and conducted by McGregor, Tate and Robinson, who describe the scope of the project as first involving a team hailing from a broad scope of backgrounds including sociology, linguistics and philosophy as well as practical drama teaching. Six local education authorities across England were chosen. A drama adviser acted as coordinator for the project's work in each authority. "In each area three schools, covering the 10 to 16 age-range, were selected. Numerous and lengthy discussions took place between team members and teachers concerning their aims, methods and attitudes to actual work. Classes in each school were observed over a year so that development could be noted. During the year 159 lessons were observed" (McGregor et al., 1).

Other contributions to the project came through a network of working parties which were organized in each area to consider the place of drama in the curriculum. The coordinators of the teams met regularly with the core group to discuss their findings. Members of the working parties represented a wide range of interests and included teachers, head teachers, advisers and members from colleges of education. Additional groups and individuals outside the above selected groups also made contributions and submitted papers on a range of issues. Throughout the three-year project, national conferences and working parties were called to discuss related topics surrounding the research. The coordinators and the consultative committee of the project met at least once a term to discuss and assess the project's development. Throughout the project, weekend courses were held for teachers and members from all aspects of the project to present and discuss the project's thinking and results thus far. Two people acted as evaluators throughout the project to assess its feasibility.

Teachers involved in the project concurred on specific aims for their inculcation of drama in the educational experience of their students. These aims included: ". . . developing the child's powers of self-expression, developing self-awareness and self-confidence, encouraging sensitivity and powers of imagination and structuring work which encouraged the use of imagination" (Mcgregor et al., 4). The Council's report of the incidents occurring during the creative drama lessons and the perceived growth of the participants through the creative drama process includes dozens of case stories, anecdotes and observations throughout 220 pages of the summary.

The report looks at an agreed-upon definition of creative drama and at drama as an art and as a learning tool. It evaluates the quality of the drama experience and considers long-term development through drama. At the junction of the survey where acting-out is considered a distinctive feature of drama, the authors mention that it is the foundation of drama upon which the case for its place in education must first be built. When attempting to answer the question concerning what are the essential characteristics of acting-out, they relate an experience observed in a classroom with a group of six fourteen-year-olds who had been discussing the ideas of privilege and deprivation:

> They are particularly intrigued by the paradox that so many of the world's population are dying at the feet of an overfed minority. They want to explore this idea through drama. They begin by deciding on a situation which will symbolize this paradox. . . . Fundamentally, acting-out involves people making an imaginative leap from their actual situation or roles into a supposed one. In this example the group began by imagining a specific situation which could represent the conflict in attitudes which interested them. . . .
>
> The situation was selected, as any of a range of others might have been, because it functioned as a *symbol* of the conflict in which the group were interested. It *represented* the paradox of privilege and deprivation. Through representing these essentially abstract ideas in symbolic form, the group were making them more concrete as a way of making clearer sense of them, and also developing and expressing an attitude towards them. It is in the light of the process of symbolization--particularly as it applies to the arts--that the functions of drama can best be seen. (McGregor et al, 11-14)

The authors felt that the group of youngsters involved in the improvised creative drama were using it to explore an idea. Throughout the improvisation the participants chose to halt the play in order to discuss its implication and then to adjust the incidents and behaviors of their performance to better reflect what they were feeling and learning about the issue of privilege. As they continued to play out the issue, they had to project themselves into various roles and identify with the situation in order to create a satisfying expression.

In another incident, when asked to work on any element of human weakness, a group of fourteen-year-olds determined they wanted to explore the concept of deception. After selecting characters and plot, the group played their scene with a variety of differences and elaborations. At the conclusion of the improvised drama both couples "were exhausted and did not say much except for one who said, 'I don't think you can separate people's weakness from the better sides of them. Everyone's got both sides to them' (McGregor et al., 29). The observers noted that during the acting-out, each child developed a definite character for the person he was playing: "The children assumed certain attitudes to each other which were reflected in the ways they talked, related physically to each other, and the kinds of mannerisms they employed . . . as the acting-out developed there was a marked increase in detail as well as children finding various ways of reinforcing the kinds of people they were representing" (McGregor et al., 29). The authors of the report felt that after their observation of a great number of lessons, they could distinguish several concrete assets the experiences had prompted for the participants, including: an understanding of themes, topics and issues through acting-out and an interpretation and appreciation of dramatic statements by other people.

The authors of the Schools Council Drama Teaching Project also recognize that not all teachers are convinced that drama can or should be assessed: "Some feel that it is difficult to make judgements about an activity that centres round the expression of feelings. Others feel that there are so many factors involved that it is impossible to assess them all. Yet others feel that if they were to approach their work too critically they would lose a great deal of the spontaneity

necessary in creating vitality in drama" (McGregor et al., 95). But the authors believe, however, that although drama is a flexible and creative process, drama teachers do intend definite learning to take place. Often they are not consciously aware of making judgments about pupils' work. But they do make judgments in order to be able to develop work both in a single lesson and over a period of time. Obviously, much of the ultimate assessment of the creative drama process is done through the intuitive observation of the facilitator who is usually so well-acquainted with his or her charges, that he or she is aware of minute changes and shifts in attitude and behavior. Whether these changes can be strictly attributed to the experience through drama may still remain in question, but the facilitators and the participants rarely have paralyzing doubts about the positive impact and validity of their own experiences. Those who intuitively *know* they "work" on the basis of their own personal experience, are the chief advocates and evangelists of creative drama for human enrichment and interpersonal development.

The National Association of Drama Advisors in Banbury, England published a text which advocates drama as a tool for developing capability in young people within the educational system. One of the studies and suggestions for curriculum development dealt with drama as a paradigm of the political process. The notion was that the role the drama process has in raising children's ability to participate in the political process was quite important. The educational researchers were looking for a realistic point of intervention that would allow learners to become functionaries in the political process. They felt there was a simple relationship between political education and the individual's value system. "Values are assumed to be consonant with the Piagetian idea that children form a series of intellectual schema which are plans for action in the world in which they find themselves and that these schema may be categorized so that there is an ordered range of plans to choose from in a given situation. Our system of values may be considered as the plans that we draw on when we are engaged in political action" (Morton, 39). The educators involved in the development of this curriculum felt that when we talk about the political process, we are thinking about an individual's route for engagement in society. They stated that "the

physically active part of the political process is in the mediation between values and politics. This is the interaction of people, one with another, to try to accommodate each other's perceptions and demands in the social mores" (Morton, 41). Their conclusions follow:

> However you treat drama, whether as a tool to aid more conventional pedagogy or as a kind of social therapy, the activity in the classroom is almost certainly going to involve the learners in exploring the process which links the internal world of values with the external world of social ethics which is politics. If there is any sense in the notion of capability that doesn't require young people to conform to the expectations of a technologically determined society, then this is the kind of capability that seems best to advocate, that through participation in a socially interactive learning process, the young inform themselves about the roots of their perceptions of society and consequently are able to choose, knowing that they are constrained but nevertheless more in control of the forces that seek to change their lives. This is where drama can use the medium to help children become adept at negotiation, influencing each other, co-operating, compromising and being able to change. (Morton, 41-2)

Drama is essentially social and those participants who engage in the dramatic process are encouraged to interact on both real and symbolic levels. As they explore problems of meaning and relationship through the dramatic process they experiment with representing them through the roles and situations they devise. Where they dig for the resource of the motivation and content of the roles they play has great implications on where their values reside and how they are adjusting these values in response to the perceptions and insights they gain through the dramatic improvisations. The other end of the spectrum is determining if the activity was worthwhile based on the test of its application. With psychiatric patients and other populations contained in highly structured and controlled environments, the facilitators may be able to more readily determine if, where and when application of the learning is being made. In school and the church, where the intent is not to directly deal with the individual's personal problems as is the case in therapy, applications of the learning cannot always be followed through on. Often the teachers and facilitators remark that they continue in simple blind faith that the arrow of their creative drama work is hitting the mark. In this case, the facilitators find that changes in communication skills and social behaviors are more easily observable and applications in those domains more easily

discernible.

Gavin Bolton has organized and led numerous creative drama lessons and workshops over an extensive span of years. He has noted from experience and comparison that there are certain cues that afford him insight into whether or not the lessons of the creative drama experience are making an impact on the participants and if they are in turn making personal application thereof. The most primary cue is the reflection the participant makes on the experience, especially when this is done spontaneously in role and during the dramatization. The next most viable cue is the degree of ease and enthusiasm with which the participant is willing to generalize about the experience and draw parallels from it. Bolton notes that the desire to talk about the experience is an indication of the intensity with which the participant invested himself and gained insight. He also has noticed the students' quality of performance in other related arts and the consequent desire to encapsulate his dramatic experience in them. In addition to the clues Bolton notes which give him indications of the meaningfulness of the drama experience for the participant, he also lists behavioral changes which are observed over a period of time. Some of them include the amount of effort put forth, especially during an unrewarding phase. An integrity of feeling and an intellectual grasp of what is being created by the whole group are also features of recognized growth. Sensitivity to the needs of others within the group and a willingness to take risks, to try new territory and new forms are indications of development from the creative drama experience. When the student is benefiting from the drama experience, Bolton also sees an increased ability on the part of the student to select action and words that enhance the significance of the experience for himself and for the others and, conversely, to receive from the others. There are also strides made in the openness to symbolic meaning and for role identification (Drama in Education, 134).

Conclusions Drawn from the Literature Overview

The analytical literature study of this chapter of the dissertation covered theories and practices which inform the application of creative drama strategies to adult Christian education.

It began with a broad overview of the four major areas of concern inherent within the title of the study itself. These included (1) learning styles, (2) adult development, (3) adult Christian education and (4) creative drama.

The learning styles literature revealed that individuals learn in at least four major styles which reflect their kinds of preferred encounter with material and how they best process the information as well as the experience. Embedded within the four major styles of learning are also numerous further breakdowns of those styles, indicating that people are individuals and learn best at their own pace and in their own style. The cycle of experiential learning presented the four basic categories of learners as convergers, divergers, assimilators and accommodators. Each finds more satisfaction within at least one segment of the experiential learning cycle. The points along the experiential learning cycle include focus first on concrete experience, then reflective observation, abstract conceptualization and finally, active experimentation. Kolb and other advocates of balanced learning strategies, recommend providing an educational process which brings the learner through a cycle of encounter with the material so that he or she learns through experience by first taking in information concretely, reflecting upon it, generating an abstract concept and finalizing it with active experimentation. Various learners may resonate to one particular segment of the cycle and learn better in that mode, or they may enter the cycle at a certain point and continue to proceed around the process in a cycle.

The main thrust of the learning styles information points out that learners are individual. Therefore, learning strategies which provide a variety of means whereby the student may engage in the process would most likely reach and benefit more of the general student populace by meeting them at their individual propensities. This balance may also serve to affect the single student through more involvement of his various capacities--concrete and abstract as well as the reflective and active--in the learning process. The creative drama process is reflective of the integrative and balanced experiential learning style and therefore becomes a significant teaching and learning strategy which involves the total learner and integrates all four major learning

styles.

The findings in adult development and learning reveal that current research and practice in this more recently recognized field of education point again to the necessity of recognizing the individual backgrounds and needs of the student. The adult has an accrued life time of experience and consequent attitudes and behaviors which impact his current needs and interests. Adults at various levels of age and social development have different needs according to their community status, interpersonal relationships, financial and physical resources, and personal responsibilities. They often perceive their need to learn in light of their current concerns and problems to be solved. At various points along their journey, they stop to take stock and determine how much time they have left and what they will need now to get where they want to be in life. Their primary motivation to learn is based on perceived need and applicability. They are often concerned about finding ways they might better fulfill the roles they play. Therefore, it is more expedient to use instructional strategies with the adult learner which allow him to draw upon his own resources, move at his own pace through the learning process, and apply his findings to his own current concerns. The central aim of adult education should be to help the mature student become a life-long, self-directed learner. The experiential learning cycle and, by association, the creative drama process, provide an opportunity for this kind of education to take place.

The third section of the literature overview dealt with adult Christian education and its related aspects: faith development, moral development, and values clarification. These findings in adult Christian education unveiled the predominance of the lecture/discussion style of teaching. This appears to be the primary mode of education probably because it is a traditional method and because it is the one most likely to provide optimum coverage of content information. The literature review revealed that the lecture/discussion content-coverage method serves a purpose on one level of education by being able to present a vast amount of material in a short amount of time. It is weak, however, on the level of significant retention or application of that material. The research and theory on faith development and moral education substantiate the necessity for having

an active encounter with the tenets of faith and morality in order to make them one's own and integrate them into one's belief and style of living. A head knowledge is not necessarily a heart knowledge. Likewise, coverage of information content in the Christian church does not automatically insure the application of those concepts in the life of the learner or even in the community of the believers. The apparent dichotomy between the cognitive and affective domains in terms of formal education appears to remain a struggle in many Christian churches. The literature thus calls for the integration of more active, participatory methods of encountering and acquiring lessons of faith and love in addition to the more didactic modes.

The literature review also indicates that the purpose of the evangelical Christian church is threefold: to develop a faith community which worships, to educate one which is compelled to witness and serve, and to provide nurturing for and by the community. The broad basis of the Christian faith is founded on the principle of Christ's commandment to love and serve one's neighbors. Loving, serving, and nurturing all reflect an active faith rather than a passive head-knowledge. Acquiring a vital faith which is evidenced in a life of active service and love towards one's neighbors often may result from exposure to learning environments which encouraged open interaction, honest examination, group nurture and application through active experimentation. The spiritual insights, experiences of life, and empathic learnings gained from key crises and advances in one's journey all serve to motivate and move the individual upwards through higher stages in moral and faith development. These key crises and notable experiences which prompt learning may arrive through a variety of means, both direct and indirect. Genuine caring and love for another must come from knowledge and awareness of the needs, circumstances and peculiarities of the other. This knowledge comes from both direct and indirect encounter--through actual experience with the other person and through simulated experiences as well.

The literature argues that developing a sense of empathy for others assists an individual in acquiring concern and sensitivity which may lead to informed love. Empathy is more often

learned when one has had the opportunity of seeing situations and life from the point of view of the other. In order to love one's neighbor as one's self, one must know and understand the neighbor. One must be sensitive to the roles the neighbor plays and to the needs the neighbor has. The literature leads to the conclusion that when one has an opportunity to play the roles the neighbor must also play, one may be more capable of empathizing with the neighbor as well. The literature argues that adult Christian education, which provides opportunity for increased active learning through experiential means, stands a better chance of making a lasting impact on the life of the learner than does moralizing, sermonizing, or layering on data. Thus, the retention and application weaknesses of the information-disseminating methods of instruction, may be strengthened through participatory education. Again, creative drama is a viable means whereby this may occur.

Creative drama was the fourth segment of the extensive literature review. The literature presents creative drama as a process of encountering people and ideas through improvised spontaneous drama. The major proponents of adult education recommend that learning environments be predominantly interactive and participatory, allowing therefore for the adult student to be more self-directed and derive growth motivators from his own needs, able then to apply the learning quickly to his or her own life. Creative drama is a teaching and learning process which has probability of inducing this kind of personal and interactive sequence in the adult learner. The major creative drama resource is the interest and experience of the participant. Material for the improvised performances is derived from the minds and lives of the students. The literature points to the assertion that creative drama interfaces well with the intentions of adult Christian education. The suggestions of adult education emphasize the importance of recognizing the needs and interests of the adult learners as well as their past experiences. Creative drama expressly draws upon the needs, interests and experiences of the participants.

The premise of Christian education is based on the intention of helping adults learn how to

develop in faith and make application of that faith in moral decision-making and sensitive service to others. The small interactive group context in the church is an effective place for this kind of nurture and growth to take place. The basis from which creative drama functions is also the small group interacting and seeking to enhance relationships and gain insight on human behavior through the process of improvisational, non-exhibitional role playing together. The group then becomes a catalyst and support system for the adult to make creative discoveries and explore creative problem-solving options through improvised role play. It is noted throughout the literature review on creative drama that improvised dramatic play is a natural phenomenon with children as they learn to cope with and accommodate to the world they are learning to live in. The literature suggests that since adults are also still in process, discovering and developing imaginative and workable solutions to current problems, they could also benefit, as do children, from creative, expressional learning experiences which also promote insight and growth. The proponents of creative drama note that the disequilibration that comes from growth in learning experiences is actually handled as a part of the process of performance. While the performance of self is vulnerable and high risk, it also brings immediate rewards which can turn into additional long-range inducements for development of self-esteem and self-confidence. The process of the performance calls upon the participant to utilize insight and creativity as well as critical thinking on the spot. It helps stimulate the imagination and creativity which are, in turn, the tools for problem-solving and personal growth. Creative drama is presented as a learning tool which stands between the constraints of the linear lecture format and the time and financial constraints of learning solely by life in the school of hard knocks. All of these skills are potential aids in helping the adult be a more sensitive, actively-caring Christian citizen and servant.

The conclusions made in this chapter suggest the need for more balance on the side of experiential, expressive and participatory teaching and learning modes in adult evangelical Christian education for the development of sensitive, mentally and spiritually healthy, individuals. It laid out the recognized steps toward individual faith development and indicated that

in many of those stages, interpersonal interaction within groups in the faith community was a vehicle through which much of the awareness and growth in faith is acquired. It reiterated that the biblical basis of the evangelical Christian faith is founded on a mandate for an outward movement toward interpersonal and community interaction, a concept which is wrapped up in the second most important commandment (after loving the Lord God): to love one's neighbor as one's self. The chapter consequently suggested an overt turn toward an active expression and application of faith, rather than a passive, primarily inward listening-to-words faith in the adult Christian education program. The overriding proposal therefore remains: that the inculcation of creative drama techniques and exercises into the context of adult Christian education may begin motivating and developing the above sought-after attitudes and behaviors in the adult Christian student through this particular vehicle of experiential learning. It was concluded that creative drama provides a process by which to explore metaphorical aspects of learning. Indeed, the improvised drama *becomes* a metaphor of certain segments of life through the "as if" acting-performance of relational and problem-centered issues. The relational quality of the creative drama--in essence, the taking on of different roles and the interacting with others in their roles--provides an opportunity for the participant to grasp an empathic awareness of another's position. The heightening of empathetic sensitivity afforded by this new awareness acquired through performance and inductive/deductive evaluation may also provide an opportunity for the participant to develop a caring attitude toward those whom he or she gains more knowledge of intellectually and emotionally. Increased empathic awareness and sensitivity may more likely lead to a genuine response to the biblical commandment to love one's neighbor as oneself.

Chapter Three presents guidelines for inculcating a strategy of instruction utilizing creative drama tools in adult Christian education. It incorporates sections of the experiential learning cycle and a review of the developmental needs of adults. These guidelines are presented in order to help the practitioner be more sensitive and aware of the concerns and motivations for learning and potential change which this student in the Christian education program may exhibit

CHAPTER III

TO THE PRACTITIONER: GUIDELINES FOR USING CREATIVE DRAMA AS AN INSTRUCTIONAL STRATEGY IN ADULT EVANGELICAL CHRISTIAN EDUCATION

The adult learns on a vastly different plane from the child. Development is the primary factor influencing this difference. Accrued past life experiences, realistic needs of the present, and expected responsibilities for the future converge to impact the motivation of the adult for learning. This chapter shall present guidelines for reaching this multi-faceted adult in evangelical Christian education through creative drama. Creative drama is presented here as a teaching strategy to enhance participatory and creative learning opportunities in an adult Christian education group. Guidelines for building a positive group climate and for being sensitive to the readiness of individuals in the group to participate and learn are necessary preludes to the acceptance and success of creative drama strategies in that environment. In order to enhance success, the practitioner must note the necessary areas of concern for effective learning-- needs, motivation, teachable moments, creative strategies, group atmosphere--prior to applying creative drama strategies to the adult Christian education context. Since creative drama is suggested here as an instructional strategy, the preceding dimensions of the overall context for the adult student in Christian education are important to anticipate and, as much as possible, to set up before inculcating the specific strategy.

In the first section of this chapter guidelines concerning the preparation of the facilitator of creative drama in Christian education settings will be presented. The chapter continues with the presentation of guidelines for preparing the adult Christian education environment for the applications of creative drama. Finally, the chapter presents practical and technical guidelines for setting up the creative drama session, following through with the enactments and other

expressive exercises and concluding with debriefing, discussion and wrap up. The facilitator is then encouraged to evaluate the session as well as the ongoing program.

These guidelines are built upon the premises developed and presented in chapter two relating to adult learning needs as offered by Knowles, Brookfield, Eble, Schwartz, Palmer, Wlodkowski, Cross, Kolb and others and upon the premises of creative drama as a significant participatory learning tool as set forth by McGregor, Bolton, Colby, Heathcote, Way, Jennings, Courtney, Spolin and others and upon the twenty year experience of this writer with creative drama in evangelical adult Christian education.

Simply phrased, the areas of learning styles, adult learning, and Christian education cogently dovetail with the promise of creative drama as an educational strategy. As shown in the following chart, creative drama shows promise of interfacing with basic tenets in each major area:

	Creative Drama Process
Experiential Learning Style	• moves around experiential learning cycle
variety of strategy	• individualized
individualized	• participatory
participatory	• interactive
interactive	• draws on interests, needs, concerns of participants
	• provides immediate application
Adult Learning Style	• affords personal reflection
	• group-centered nurturing
motivation through interest	• community conscious
values personal resources	• utilizes metaphor
needs/concerns-centered	• provides empathic experience
immediacy of application	• seeks moral development
personal application	• stimulates creative imagination
peer/ group-related	• uses creative problem-solving
problem-centered	• positive role identification
experiential	• promotes active/reflective interaction
Christian Education	• enhances interpersonal relating
	• develops communication skills
spiritual reflection and metaphoric imagery	• metaphorical framework
nurtures love and empathic caring	• provides vicarious experience
Community and group centered	• nurturing environment
nurtures moral development	• duel-world framing

Figure 3. Similar characteristics between intentions of creative drama and other fields.

The guidelines laid out in Chapter III to aid the facilitator in the inculcation of creative drama as an instructional strategy in evangelical adult Christian education likewise draw on tenets in each of the four major areas presented in the literature review as background and include:

1. Guidelines for preparing the facilitator of creative drama in adult Christian education:

    a. Assess the necessary facilitator attitudes and skills.
    b. Use and engender enthusiasm.
    c. Nurture and model trust.

2. Guidelines for establishing optimum conditions for effective adult learning in Christian education contexts:

    a. Study a variety of teaching models.
    b. Assess the needs of the adults in the group.
    c. Recognize the barriers to effective adult learning.
    d. Identify adults' motivations for learning.
    e. Locate strategies for stimulating motivation.
    f. Recognize and capitalize on teachable moments.
    g. Note moments of emergence and release.
    h. Use metaphor as a teaching springboard.
    i. Balance impression and expression in the sessions.
    j. Help the group achieve concentration, imagination and observation.
    k. Avoid or dislodge potential blockages to creative drama.

3. Guidelines for facilitating the creative drama session:

    a. Pay attention to the initial physical and emotional environment.
    b. Prepare physical and psychophysical exercises intended to "warm up" the group.
    c. Select the situations on which to focus for the session.
    d. Select the methods of enactment.
    e. Select the characters to be played.
    f. Facilitate the process of the playing.
    g. Provide a protective framework for the experience.
    h. Take responsibility to interupt and stop the creative drama.
    i. Facilitate a follow-up discussion.
    j. Determine if re-enactment would help reach the objective of the session.
    k. Wrap up the session by facilitating evaluation and providing a sense of closure.

4. Guidelines for broadening the initial dimensions of creative drama with alternative and ancillary techniques:

    a. Consider using alternative techniques as means of achieving creative drama goals.
    b. Consider using ancillary vehicles in the creative drama process.

5. Guidelines for post program assessment:

    a. Guidelines for personal assessment
    b. Guidelines for program assessment

Before presenting the guidelines, an observation on the approach taken in this section is in order. Many have likened teaching unto an artistic process. Others have depicted teaching as a precise science. The process of bringing students to a place where they may learn is a rather simplistic notion of teaching, yet does provide the image of the teacher as guide. There are a number of skills one may develop to aid in directing this remarkable journey toward understanding and knowledge. This notion of teaching as skill-oriented reflects more the science aspect of education wherein the teacher selects certain technical means and reinforcers which may prompt the individual to open up for the learning and receive the information. Teaching as an artistic process implies that the artist relies somewhat on intuitive and creative insight as guidelines for action. The teacher makes subjective and spontaneous decisions which nurture the student toward an awareness and an openness to learn. One can reasonably argue that a balance of science and art makes for the most effective teaching climate. On the one hand, the teacher develops and utilizes instructional skills and strategies which help in specific organization and planning for the learning event. On the other hand, the teacher is also alert to the dynamic relationship that goes on between facilitator and learner, between learner and learner, and even between learner and self--and is always aware of intuitive decisions which must be made during the process in order to enhance the interaction in those relationships and stimulate new awareness. Hence, the effective facilitator is both organized and flexible, planning ahead for certain objectives and intentions and yet always willing to shift the plan for the sake of adapting to the needs and interjections of the individuals and the situation.

The very illusiveness of a simple definition of teaching and the teaching process leads one to the recognition that there is not only one way to teach anyone anything. Over the last few decades, education theorists and practitioners have developed dozens of strategies for instruction, however, no particular strategy has surfaced as the panacea of all. Often when a new instructional model erupts on the plains of enlightenment, the discovering proponents present it with delight as the final remedy to cure epidemic educational dilemmas. Ultimately, it is administered by the

selected seekers. When it is found either effective or wanting, it is either raised by the transformed devotees as an elixir of truth or it is ultimately shelf-filed along with numerous predecessors of "great worth" and listed as yet another option for instruction. While any one method may be lifted by some as the ultimate answer above all other answers, there will be many teachers who will not have heard of it and who will still find success "simply by using more eclectic methods combined with wisdom, logic, and a sound knowledge of educational psychology" (Orlich, et al., 5).

The creative drama focus of this chapter is not presented here as *the* panacea or even an evangelical elixir to adult Christian education, but rather as an option to counter-balance what is now seen as an imbalance toward fundamentally cognitive, didactic strategies of instruction in this area. Additionally, these guidelines are not intended as a lock-step checklist, but should be employed with as much "art" of teaching that the facilitator can muster, given the essentially unpredictable nature of adult creative drama.

Creative drama seems especially promising in terms of certain learning outcomes sought. The predictions and benefits as presented by the theorists and practitioners reviewed in Chapter II are below synthesized in a list of potential learning objectives and outcomes.

The application of creative drama techniques may serve to:

1. Enhance experiential learning, by using it as a change agent to stimulate learner participation.
2. Stimulate imagination and creativity in order to use them as tools in problem-solving and personal growth attempts.
3. Help the student learn to recognize and generate metaphors as vehicles for interpersonal communication and bridges to new insight.
4. Draw on the participant's needs and interests for the main content of the education.
5. Provide a nurturing atmosphere with the group as a context for learning positive community behavior and heightened empathy.
6. Provide a dramatic process to help learn problem-solving, negotiation, interpersonal communication, community responsibility and conflict resolution.

7. Help individuals explore and learn about team work and co-operation.

8. Help individuals define and adjust their roles to align more closely with scriptural guidelines of the faith community.

9. Provide a platform from which to practice life roles for present and future use.

10. Provide a creative means to study the bible, historical characters and key events in order to gain a more intimate perspective of the circumstances and situations.
11. Provide a creative process through which information may be encountered and more readily retained by means of multi-sensory involvement.

12. Help participants experience and identify with a variety of positive roles.

13. Provide a risk-reduced arena for exploring vicarious experience.

14. Help the facilitator observe in a more tangible way what the student's needs and interests are as well as their levels of creative and social development.

15. Provide a social and physical environment where participants may deal with turning-points and benefit from possible group nurture and insight in taking stock.

16. Provide a novel creative and participatory alternative to the usual modes of interaction and instruction in the traditional adult Christian education class.

GUIDELINES FOR PREPARING THE FACILITATOR OF CREATIVE DRAMA IN ADULT CHRISTIAN EDUCATION

A background in theatre is not necessary to effectively practice creative drama techniques. Many counselors, psychologists and sociologists have utilized the techniques of social simulation and role playing without having specific knowledge in the performing arts. However, knowledge and training in any of the social and creative skills will benefit the creative drama facilitator. An awareness of group process, discussion techniques, interpersonal dynamics and creative process all serve to equip the creative drama facilitator. Even though teachers, counselors, and many small group leaders in church and other environments of adult learning already possess and intuitively exercise the very skills listed, it often does not occur to them that they may likewise apply these same skills to the creative drama process. There has been the danger in some settings of teachers and counselors assuming that the process of creative and improvisational acting is so

natural that it is relatively simple to facilitate. When a well-organized session is in process, it appears to almost run itself and an uninformed on-looker may interpret what he sees as therefore not necessitating any formal training. In fact, the most effective sessions succeed because there is a keen and observant facilitator "at the helm" who knows how to ride the currents. The effective facilitator, not unlike the successful group discussion leader, should be able to analyze what is happening in the group and intuitively decide what they need next without the group being overtly conscious of the direction given. Again, as Knowles suggests in his guidelines for andragogy, the function of the "leader" in this form of education is to facilitate rather than lead or direct.

The prospect of using creative drama techniques in adult Christian education is at once challenging and frightening. When one considers the potential for change and growth in the participants, as well as the enlivening of the participatory process, creative drama and its possibilities for the group are stimulating and exciting. On the other hand, when one considers the vulnerability inherent in any educational endeavor where the focus is on the process itself and the personal interaction of the participants rather than the end-product of information given out by the instructor, anxiety of potential failure is real. One can never be completely certain of the outcome of a process-oriented, interpersonal relationship-focused endeavor, whereas one may be relatively certain of control in a situation where the learners are passive and the leader simply disseminates information. But there are certain preparations and attitudes one may personally arrange in order to insure a greater potential of success and satisfaction in experiential learning.

A. Guideline: Assess Necessary Facilitator Attitudes and Skills

The leader should first look at himself to determine if he has the personal attributes necessary to achieve success in the kind of educational leadership that will prompt involvement and growth on the part of the participants. The leader of creative drama in Christian education should have a sense of understanding and perception of the emotional, spiritual and physical conditions of the people. She should be astute in understanding human nature. She should be

capable of sensitivity toward the feelings of others. He should be perceptive in the recognition of language cues: both body language and verbal language. He must, in a sense, have a servant's heart, which allows him naturally to put the needs of others before himself. She must care about the growth and development of the learners and be satisfied with their growth and development as the primary remuneration for her efforts. She must be perceptive to imaginative and metaphorical symbols as opportunities for learning. He must believe in the validity of the process he has chosen for leadership into learning: creative drama and participatory exercises. He must be flexible and able to go with the flow when the needs of individuals override his preconceived notions of what will happen. She must be able to delight in incongruity and ambiguity so that her sense of humor may carry her and the others through the turbulent waters of discovery.

The above character traits spell out specific behaviors for the effective creative drama leader or facilitator. Besides good organization and careful planning, the attitude and behavior of the leader is the next most crucial component of a successful experience in creative drama. The leader must be warm and friendly, inviting the participants to join in and have a good time. The leader's attitude is one of the most important invitations to involvement. Enthusiasm and friendliness are contagious. Humor is almost mandatory. Parker Palmer suggests that the caring creative teacher learns himself how to create a space for learning. This allowing for individual discovery is a form of hospitality in the teaching arena and is a virtue, according to Palmer, which is central to the biblical tradition itself, where it is evident that God often uses the stranger to introduce the strangeness of truth.

> To be inhospitable to strangers or strange ideas, however unsettling they may be, is to be hostile to the possibility of truth; hospitality is not only an ethical virtue but an epistemological one as well. So the classroom where truth is central will be a place where every stranger and every strange utterance is met with welcome. This may suggest a classroom lacking essential rigor, a place in which questions of true and false, right and wrong, are subordinated to making sure that everyone "has a nice day." But that would be a false understanding of hospitality. Hospitality is not an end in itself. It is offered for the sake of what it can allow, permit, encourage, and yield. a learning space needs to be hospitable not to make learning painless but to make the painful things possible, things without which no learning can occur--things like exposing ignorance, testing tentative hypotheses,

> challenging false or partial information, and mutual criticism of thought. Each of these is essential to obedience to truth. But none of them can happen in an atmosphere where people feel threatened and judged. (74)

While the character traits listed may make it sound like the creative drama facilitator must be super-human, in actuality these characteristics are already exhibited by many who choose to work in facilitator positions--helping others to grow--in the fields of Christian education, youth leadership, counseling, and other human service functions. A personality that cares for others and a desire to help them develop are essentially the drives and motivations of an individual who most often chooses fields of human service. A personal motivation then prompts the natural expression of enthusiasm and care. Dorothy Heathcote further suggests that the facilitator of creative drama for adults should pledge himself or herself to certain guidelines for his or her own attitudes and behavior in order to provide an atmosphere conducive to free exploration by the participants. She suggests the facilitator pledge himself to practicing for his job, to preserve the students' personality, not erode it to fit a pattern conceived by himself and to be more at risk than the students in their work together. In a willingness to be seen to fail in front of the students and then to be seen to recover, the facilitator opens this behavior up as yet another point of discussion. Some of the pledges Heathcote suggests the facilitator make on behalf of his or her own self follow:

- Avoid withholding information in order to 'spin out' my knowledge.
- Allow students to take decisions and to test them in action.
- Constantly review my own priorities in teaching.
- Prove that my ideas are open to review by the students.
- Give evidence of my ability and readiness to listen.
- Give evidence of having patience, positive and unfailing, so long as students give evidence of working.
- Be a "restless spirit" understanding when to move forward, press for more effort, or be content with present achievement.
- Be interesting.
- Be professional always. Remember why I am doing the job; to be task-oriented, not coming between the student and the task in false self-interest ways.
- Never permit myself to be bored. (in Robinson, 27)

Telander, Quinlan and Yerson have developed an innovative approach to creative drama for older adults, providing some practical and specific guidelines for the facilitator in those programs. They suggest several general attitudes and organizational skills which may be beneficial in realizing more success, or which at least may be helpful in steering the conscientious facilitator away from certain dissatisfaction. Some of their basic suggestions have already been included here and others will be expanded-on somewhat in the subsequent paragraphs. However, a general focus for the facilitator will include the admonitions to:

- Listen to the total person
- Create a strong base for each activity
- Support and validate at every step
- Learn to work with what you have
- Use humor
- Take a piece as far as possible
- Recapture the highs (14-17)

Particularly for older adults, it is important for the facilitator to be an active listener; to listen to the total person and to encourage the other members and participants also to be active listeners. Listening to one another with interest is often interpreted by the receiver as a form of validation. Older adults often feel they may have become invisible to society and therefore need to be affirmed about the continued importance of their existence as well as their unique ideas, attitudes, and concerns. Often the facilitator will need to practice the kind of listening that is capable of hearing beyond the immediate words, but recognizes the messages hidden in the subtext, the word tones, and in the body language. This type of listening and validation should provide a caring support throughout the experience in each step. Confused, mixed messages are often sent when listening is actually active at one time and then appears to be turned down at another time.

One must be consistent about listening and caring, avoiding any vestiges of hypocritical behavior which indicates that what one says is more important than what one does; or what one does in the role of teacher/facilitator is different from what one communicates to the participants about this "caring" relationship when encountered in other settings and outside the group. Remember the age-old adage: "what you do speaks so loudly, I can't hear what you say."

The facilitator will find more personal satisfaction if she learns to work with what she has and recognizes the real and perceived limitations of the individuals and the group as potentials rather than liabilities. The facilitator must come to grips with what she perceived was the ideal for the group and for the experience and what is becoming the reality. Sometimes the facilitator had planned for and hoped for a larger group or one which she imagined would be more creative or talkative or interactive or even more culturally astute or widely read. She may have had visions of exactly how the planned exercises would proceed and resolve. She probably had specific intentions for behavioral objectives and end-products. She will undoubtedly exhibit a better attitude herself and a sense of good nature and humor if she is able to be flexible about her plan and take side trips or go with a different flow, allowing the needs and leading of the group to transcend her own needs and pre-conceived notions. She must be the kind of person who is willing to concede that the group may either go farther than her expectations, or more likely go only part of the way. Perhaps the group may even choose to go in a completely different direction. Her good nature and developed sense of humor will not only take her through some of these difficult times of unmet expectations, but may help to instigate laughter and a delight for serendipitous discovery.

B. Guideline: Use and Engender Enthusiasm

The suggestion has often been made that the teacher is actually a performer and that good teaching is a performing art. The prospect is particularly obvious when the teacher has the awesome task of motivating the learners' interest in the discovery process. This does not mean to imply though that the teacher, especially the teacher of adults, must design and practice a

song-and-dance routine in order to succeed. But anyone hoping to lead others into a place of new discovery must first show some genuine enthusiasm, dedication, and trust in the process herself. Why would others want to follow someone who is bored, indifferent or apprehensive about the journey and the destination? Boredom and indifference are as contagious as enthusiasm and zeal.

When introducing new participatory concepts to the adult Christian education program and to the individuals of the class, the teacher/facilitator must display an attitude that is enthusiastic and assuring. The teacher/facilitator's affirming presence then becomes an encouragement and an invitation for the student to feel confident enough to join in on the proffered experience. Unlike children, adults are wary of "joining in" an activity. In participatory exercises, the students, especially older ones, must have trust in the facilitator before stepping onto what they perceive may be a shaky surface of vulnerability. Any event, even educational, that invites personal involvement has the potential of exploited vulnerability. In these instances the individual may feel he or she is not afforded the security of hiding quietly in a chair or pew, with only ears open and avoiding the vulnerability of other physical involvement. Likewise, the teacher in participatory learning situations, is not easily protected behind the intellectual fortress of lecture notes and a lectern, requiring his only "openness" to be at the mouth. But the potential risk involved in participatory learning is often worth the gain. The gain has been described throughout this dissertation and has been a point of discussion in most contemporary texts of learning styles. Therefore, the teacher must take the lead in exhibiting enthusiasm and warmth which invites the student to risk the potential of vulnerability in order to gain the benefits of discovery. Of course, if the enthusiasm is not genuinely a result of honest personal interest in the content and the process, the "displayed" enthusiasm will be a sham to the participants. The keenest display of contagious enthusiasm is always a result of personal commitment and interest in the project or process, so much so that the individual simply must share it and ask others to join in. Furthermore, if the facilitator believes in what he or she is doing and is positively expectant of the outcomes of the objectives and benefits of the creative drama process, then his or her

enthusiasm will be genuine and not contrived. The facilitator most readily maintains genuine enthusiasm about the process by keeping learned in the field, by continuing to read and learn about creative drama and search for new ways to utilize it as well as new contexts and contents for its use. As the facilitator continues to personally progress and grow in his knowledge and skill with creative drama, his enthusiasm will most naturally deepen and stimulate the learners to join him in the quest. Their shared enthusiasm in turn continues to feed his own.

The teacher's physical demeanor assists in the display of excitement and enthusiasm. "Seeing is believing" is an adage that may also apply to the body language the teacher speaks when facilitating a learning experience. How much does the body show what the mouth says it believes? Getting up and moving around helps to set a pace and rhythm to the experience which also invites the students to participate more fully. Gestures and whole body movement and the use of the larger space by the teacher may also be a form of metaphorical imaging. Speaking of this point while here in this section of the room and then pointing out the differences of the other side while moving to another position may become a visual metaphor for the abstract concept being presented. Other visual aids besides the body may become props or metaphors for images under discussion. The teacher should train his or her own mind to "see" new ways to show old ideas. A perceptive teacher may move around the room and light on an available object to use as a "for instance." The movement and the object may be just the trigger the student needs to make a connection to create a new image. While internal motivation is the ideal in adult learning situations, a creative facilitator will realize that external motivation in terms of presenting an experience which is attractive is also a responsibility of the teacher. The effective teacher should not assume that the adult student comes fully equipped with eager eyes to see, unclogged ears to hear, and a motivation engine revved, in gear, and ready for take-off. Even when the adult student is fascinated with the subject, this kind of readiness would be the exception rather than the rule.

A fine balance is needed between telling the participants in creative drama just enough to raise enthusiasm and interest in order to give information for proceeding, and telling them too

much so that they become intimidated or confused. If the purpose of participatory exercises is self-discovery, the facilitator must not tell all that he or she expects the student to learn from the process. It ruins the vigor of the hunt like telling the players where all the clues are hidden. When the participant is told in advance all of the objectives and purposes of the exercise and what his anticipated learning will be, this information and expectation might push him towards doing the exercise "correctly" in order to please the facilitator by fulfilling the expectations or opting out because he doesn't expect to reach the goal. The "doing it right" then becomes an end in itself and short-circuits the original intention of learning by discovery. Fulfilling pre-conceived expectations interferes with the natural sensations that are aroused when an exercise is gone through at a primary level as an experience rather than at a secondary level to achieve an end result. When the participant is concerned about the end result or "doing it right," his concentration is on the product and diverted from the process. This results in a defeat of the whole purpose of the exercise, which is to learn by making spontaneous discoveries during the process.

Younger adults particularly may be programed to ask instructors to tell them exactly what to do and what is expected. Many are fresh out of predominantly pedagogic and competitive styles of education and they want to be sure they are "doing it right" in order to make the grade--which means pleasing the instructor and looking good in the eyes of their peers. Older adults often may want to be sure they "do it right" so that they don't look too foolish. They may also push a little harder to know exactly "why" they are doing something before they will determine if it is worth the effort, time and risk. This presents a challenge in motivation for the facilitator. Again, there is a fine balance between allowing oneself to feel intimidated or squelched because of the apprehensions or suspicions of the potential participants and simply recognizing that all have fears about vulnerability and just need some reasurance that they will not be betrayed. The facilitator may be able to dispel the participants' fears while also exciting them about participation. This may be done by giving just enough instruction so that the participants know there is security of form and organization and by exuding an air of trust, confidence and warm

humor so that they feel they can follow the facilitator's lead with safety. People may want to join the party, but they also want to be assured they won't get a pie in the face.

It is not necessary to go on and on with the instructions so that the participants become confused or then suspicious that the exercise might be more than they expect they can handle. Imagine the breeding ground for apprehension if a swimming instructor initiated beginners first with all the details of the butterfly stroke in case of future competitive aspirations and then very seriously presented an intense lesson on cardio-pulmonary resuscitation in the first sessions to prepare the group for possible future danger. The initiates might never stick their feet in the water out of discouragement that they shall never make the Olympics or out of fear that they shall surely cramp up and drown as soon as they dive in. The wise instructor proceeds with a little information at a time, just enough for the developing swimmers to handle and enjoy each stage of their growing understanding and skill building. Likewise, the sensitive facilitator of creative drama presents a level of information and direction to the participants in each session that is needed to carry them through the next stage of the process. It is also best for facilitators to begin with only enough on their agenda that they know they can handle with confidence and good humor in that particular session. As experience grows, the facilitator will intuitively know how to balance the amount of disclosure before starting so that the participants become enthusiastic and challenged to get involved and still remain released from worry over self-consciousness, ability or propriety.

The facilitator must establish an atmosphere of enthusiastic anticipation for discovery. He or she must also build trust so that individuals know they will be protected from uncomfortable exposure or group expectations to perform beyond their ken. The teacher creates situations in which the participant is free to make discoveries, which can then be objectivised and used as metaphors upon which to build new understanding.

C. Guideline: Nurture and Model Trust

Creative drama exercises, including role playing, often call upon participants in groups to make personal discoveries while engaging in individual and interpersonal educational activities that prompt insight and awareness. The facilitator of the process must establish an atmosphere of trust in order for individuals to risk openness and possible change. Just as should be the case in any regular classroom, this trust is based on the participants' belief that nothing will happen that they will be demoralized or humiliated for. Their insights and input will be handled with care and integrity. Their ideas will be considered and not diminished. They will not be expected to do something they are not physically or mentally capable of doing. They always are given the option of participation. Their experience will be valued as an important resource for the whole group. There will be an effort to encourage honesty that builds rather than tears down.

The facilitator may build this trust in a group by being trustworthy himself. He must respect confidences and insist on confidentiality in the group when sensitive issues are discovered and discussed. He must first be a listener, allowing leadership to emerge in others and yet not feel that his authority is threatened when that leadership does emerge creatively. He should encourage feedback, so that people who have volunteered discussion or disclosure do not feel their offering has been left hanging in the air.

The facilitator must empathize with the feelings of others and exhibit an expectation that others empathize as well. Empathy does not mean an uncritical carte blanche acceptance of ideas, but rather an ability to feel why other people feel, act and believe as they do. When group members feel they are also the recipients of empathy, they often work to build trust for each other. Acceptance by those who consider themselves linked together in spiritual communion because of God's forgiveness and care is often a primary basis for trust in most evangelical Christian groups. It allows the members to be honest with each other and to trust that they will be cared for. But it should not be a smokescreen of acceptance to hide true feelings and concerns when individuals must inevitably disagree. The members of a faith community state that they are united

together because of love, but they are not expected to be clones. It has been said that honesty without love is brutality and love without honesty is sentimentality. The members of the creative drama group must be able to trust a balance on these points. The sensitive facilitator must be able to help them achieve this kind of interpersonal communication within the group.

D. Guideline: Nourish an Attitude of Sensitivity and Flexibility

The facilitator should attempt to know the participants by name as soon as possible, perhaps even making the learning of each other's names an initial game exercise. Giving participants a sense of personal identity and worth may be achieved by certain physical manifestations of welcoming behavior. Body and eye contact are key features of warm invitation. Handshakes in greeting and departure are often signs of friendliness, but they are not as important as warm and sincere eye contact--which is most often translated as a sign that one is truly listening--and continued interactive communication. Treating individuals with respect is a key ingredient of an effective group leader. Adults particularly do not wish to contend with an atmosphere of condescension. They should be approached in these learning situations as intellectual equals. It is the behavior of the leader which can set a tone of respect and acceptance right from the start, modeling an expectation of the same for the others to follow.

The facilitator should use voice, face and body as expressive instruments of communication. Much can be read through body language that belies the actual words spoken. Enthusiasm, interest, concern, sincerity and attention arousal may be borne on vehicles of physical movement. If the facilitator moves or speaks in an uninterested manner, she is sure to convey boredom or indifference. The voice, face and body of the leader are important facets in the structuring of pace and interest in the session. While watching for signs of group disinterest, weariness or confusion, the leader should be able to change her own pace to shift into higher gear to encourage additional participation or into lower gear to slow down for stumblers or reticent individuals. Changing the stimuli and the pace of the session is a sensitive move on the part of the

leader, for it reflects her awareness of the needs of the participants. Feeling free and secure enough to stop and ask for feedback is also interpreted by the participants as being sensitive enough to their needs to be flexible with the process.

It is best for the leader to be the kind of planner who has several alternative options available in the plan ahead of time. If he or she creatively overplans, the leader will be able to opt for another activity if one is not working well or if the needs of the participants change. The leader may also be able to shift gears into another exercise if one expected to take longer comes to an abrupt halt or fizzles out. Overplanning is frustrating when the leader actually intends to use all the material and then cannot achieve it all due to lack of time. But if the overplanning is such that the material is simply there to be used if necessary, then the leader may enter the sessions with confidence that she has a back-up plan, or enough gas to go an extra mile if need be. The facilitator must be wary of falling in love with her plan and thus caring more for it and her own intentions than she does for the individual participants. She must always be willing to put the plan aside if it gets in the way of the needs of the individuals.

The leader may cultivate openness and flexibility by being ready for the unexpected. He should welcome the novel as an opportunity to experience new insights through serendipity. He should be flexible to accept interruptions and the possible diverting of his plans. In most contexts of adult religious education, individuals are usually free to come late and leave early since their attendance is often voluntary. This may have a tendency to disrupt the flow of the leader's plans. The leader must know how to maintain composure and focus and even expect more respect for the process from the participants, while still allowing for a meaningful experience in spite of the flaws precipitated by interruptions. Participation, cooperation and dedication cannot be forced from adults in these contexts of education and growth. The leader can plan what he wants to do, say and have happen, but he cannot pre-determine the reactions of the participants.

A means of inviting openness in the participants is to model openness oneself. Sharing one's own experiences, frustrations, joys and insights helps set the tone for sharing by the others.

One must be careful, however, not to allow one's own sharing to manipulate or dominate so that others feel intimidated about sharing from their own perspectives lest they not match up with that of the leader. There is a fine line here between stimulating or stifling through one's own sharing.

The leader must have skill in reading body language as well as verbal language so that participants may be invited to share their insights in discussion. It is not difficult for a few vociferous individuals to commandeer a discussion if the facilitator is not able to recognize the less vocal ones and proceed to invite them to participate.

In his text Motivation and Teaching, Raymond Wlodkowski suggests that the educator "listen to the student with empathetic regard. Listening with understanding is one basic way to show a student respect and caring" (40). An effective way of demonstrating that one is attempting to listen closely to what another is saying is to then rephrase what the other has said in one's own words. Adults particularly want to feel they have been listened to and heard and that what they have said is accepted with respect. A negative barrier to motivation in many adult Christian education contexts is set up when the leader is simply a speaker who spouts out information and shows little regard for the input of the listeners. There often is a great chasm between leader and learner which hampers personal relationship and may contribute to a negative attitude about the impersonal distancing by educators. Educational programs for adults in the church will be more attractive to the individual when he or she feels a warmth and acceptance of self and ideas. When one feels genuinely accepted, it is difficult to maintain barriers one has set up from former personal negative attitudes and mistrust. The facilitator, then, must possess the skill of echoing, redacting or paraphrasing participant responses so that clarification may be made if the ideas were not correctly received. This is the skill of reflecting back what one assumes he heard another say. It is a way of giving focus to the statement without making a judgment upon it. The leader must be sensitive for when it is appropriate to echo a participant's response. Continual echoing most certainly will have the effect of mindless parroting and will interrupt the flow of participation. So, the leader must be able to recognize the times that reflective listening is

important for the individual as well as the group in order to keep them on tract, to define for others who may not have understood the terminology used, or to clarify that what was said was indeed what was heard.

E. Guideline: Be Liberal with Encouragement

Encouragement and praise are forms of stimulation that may be both positive and negative. We all need encouragement and affirmation in order to be motivated to participate. Encouragement is often a salve to a wounded spirit which aids in its potential healing. Encouragement helps individuals to believe in themselves so that they will attempt new moves and risk unchartered waters. If the leader encourages and expects the participants to participate in encouragement, they often will follow suit. If the leader creates a climate in which risk-taking is valued and in which there is little threat of failure or conclusiveness about right and wrong answers, the participants will often feel freer about getting involved.

However, encouragement may also be misconstrued. Encouragement may be viewed by some as a reward for doing it right, or for doing it at all. Even adults may be caught in the web of trying to please the leader with right behavior in order to gain a "brownie point" or a pat on the back. They may unwittingly be caught in the trap of calculating how many times the leader said "good," "well done," or "fine" to others as compared to how many times these comments were directed to themselves. The unwitting lack of an encouraging response from the leader may be interpreted as a condemnation of one's efforts, so that the numbers game of counting the "yays" against the "nays" can almost devastate an insecure participant. The leader must therefore be careful to keep his affirmations away from an indication that means approval. Even the group may unknowingly "give points" for good behavior and withdraw them for unsatisfactory behavior by spontaneously applauding or laughing at performances they particularly like and not responding as enthusiastically to those they were less thrilled by or were even more pensive about. It does not hurt to bring this problem of encouragement and affirmation out in the open with the group.

Adults should be able to discuss the problem sensitively and be relieved that they do not need to "read into" these often casual and careless signals.

The need for approval is a drive that governs the motivation and self-concept of most. Viola Spolin feels that the need for approval may govern the simplest of movements.

> Our simplest move out into the environment is interrupted by our need for favorable comment or interpretation by established authority. We either fear that we will not get approval, or we accept outside comment and interpretation unquestionably. In a culture where approval/disapproval has become the predominant regulator of effort and position, and often the substitute for love, our personal freedoms are dissipated. Abandoned to the whims of others, we must wander daily through the wish to be loved and the fear of rejection before we can be productive. . . . We become so enmeshed with the tenuous treads of approval/disapproval that we are creatively paralyzed. Some in striving with approval/disapproval develop egocentricity and exhibitionism; some give up and simply go along. (6)

It may seem surprising that adults could be hung up on the need for approval since they are often considered self-directed with secure egos in tact. But adults also have had a longer lifetime of programming that may have focused on judgment by authority figures. Particularly in education settings, they may still expect a response from the leader in order to inform them if they are on the right tract and "correct" in their statements and behavior. They often expect to achieve correctness in an educational setting. However, in creative drama there are no absolutes, no correct ways of doing it, no positive rights or wrongs as final end-products. There are no final exams. Discovering a milieu of creative alternative solutions is the intention of process through the arts.

If the participant is to experience freedom to explore, the atmosphere must be free of judgment. Spolin makes some suggestions on how to establish an atmosphere of freedom where the driving needs for approval may be reduced:

> Authoritarianism is more difficult to recognize in approval than in disapproval--particularly when a student begs for approval. It gives him a sense of himself, for a teacher's approval usually indicates progress has been made, but it remains progress in the teacher's terms, not his own. In wishing to avoid approving therefore, we must be careful not to detach ourselves in such a way that the student feels lost, feels that he is learning nothing, etc. . . . True personal freedom and self-expression can flower only in an atmosphere where attitudes

> permit equality between student and teacher and the dependencies of teacher for student and student for teacher are done away with. (8)

Even with the extensive discussion in this section, the potential facilitator of creative drama in adult Christian education, need not be overwhelmed that the preparation for his role and development of the multitude of skills will take a life time. It will and it will not. Indeed, all sensitive leaders, teachers, counselors, parents, spouses, ministers (anyone who wishes to work creatively and intimately with a small group of people) should be seeking and developing these basis skills in order to maintain effective interpersonal communication throughout their life times. Certainly, some of the skills of small group leadership fall more into the professional arena of the teacher, minister and counselor than they do the parent or spouse, but even in those particular roles, caring individuals should be aware of their necessary leadership skills and careful to maintain a posture of active listening and empathetic concern. So the development and perfection of these special skills is undoubtedly a life-long process of sensitivity training. However, they are not the kind of skills that cannot be utilized until one deems them perfected. In fact, they are rarely perfected once and for all, but rather are a part of an on-going process of becoming more sensitively human. They are tools which may be used while even in the process of development. Many of the leaders in the volunteer work force of the Christian church educational system already have the basic personality, attitudinal and character traits to become effective creative drama facilitators, because they are often people who naturally and intuitively care about others and have given of themselves, walking the extra mile, to nurture and affirm people within their church community in an on-going commitment to moral and spiritual growth.

GUIDELINES FOR ESTABLISHING OPTIMUM CONDITIONS FOR EFFECTIVE ADULT LEARNING

Based on the findings of theorists and practitioners in adult development and education (Knowles, Knox, Kolb, Cross, Brookfield, etc.), presented here are some key considerations for setting up learning environments in which adults may more readily respond and consequently

learn. They include: (1) noting adult needs, (2) recognizing barriers to learning, (3) identifying motivations for learning, (4) locating strategies for stimulating motivation, (5) recognizing teachable moments, (6) noting emergence and release, and (7) enhancing the context of adult learning through group dynamics. This section will incorporate these seven considerations as guidelines and add a prefacing guideline relevant to awareness and application of various teaching models.

A. Guideline: Study a variety of teaching models

The best direction suggested for the teacher is to know the various teaching models and then to determine which models match best with the learning styles of the students. This ideal strategy may be possible where the educator has access to the student regularly and is able to determine more readily the evident styles on a consistent basis. But the adult Christian educator has a unique situation in that he or she is not always sure of who will be in the group from week to week and furthermore, only has about one hour to ninety minutes with the group on a weekly basis. This limitation changes somewhat when the context is a workshop or a retreat situation and the participants are able to be in the learning environment for longer periods or more often during a concentrated time frame. But there are still significant handicaps for the adult Christian educator--who is usually a volunteer teacher of volunteer participants--that are not as problematic to the professional educator who can anticipate more consistent attendance on a steady basis. Likewise, it is highly unlikely that the adult Christian educator will have the time or wherewithal to ascertain the learning styles of the individuals in the group. In most cases it would be impractical to administer tests to determine this information due to the unusual formats and intentions of adult groups in the church. The most feasible way for the facilitator to address the learning styles issue and attempt to meet the needs of the group--realizing that the group will undoubtedly be a microcosm of the entire span of learning styles--will be to incorporate factions of exercises that cater to all the major styles in each session.

As presented in the literature research, Kolb's experiential learning cycle, McCarthy's 4MAT system, and Knowles' premise of andragogy all attempt to utilize a variety of teaching methods in order to reach all the learning styles. These methods recognize the importance of meeting the various needs of the individuals in the learning group and therefore suggest the teacher is not just a leader, but a facilitator of learning who co-journeys with the students to help them become self-directed learners. As pointed out earlier, Kolb identifies the four major learners as convergers, divergers, assimilators and accommodators (77-78). McCarthy simplifies the categories by calling them feelers, thinkers, sensors and intuitors (26). Both suggest that various learners resonate to distinct aspects of the experiential learning cycle: either the concrete experience, reflective observation, abstract conceptualization or active experimentation. It is recommended here therefore that a key guideline for the practitioner of creative drama in adult Christian education, in order to have more potential of meeting the needs of the various learners in any given group, make a concerted effort to include learning activities in each session which would key in to each of the learning styles at least part of the time during the entire creative drama experience. Moving around the experiential learning style cycle may indeed be the best system of applying learning style findings to adult learners in ungraded groups.

The sensitive facilitator will therefore attempt to organize any given session around a variety of learning and teaching strategies which will then have more likelihood of meeting some of the needs of some of the people all the time. A movement back and forth between reflective and active and between cognitive and affective activities will best serve the kinds of eclectic adult groups which are typical to the evangelical Christian church education program. In any given hour the facilitator should allow for action, reflection, discussion, evaluation. . . essentially each step on the experiential learning cycle.

The facilitator should also be cognizant of Knowles' andragogical process which involves moving through a system of procedures which instigate self-directed learning. These include setting a climate for learning and then establishing a structure for mutual planning after assessing

interests, needs, and values. The facilitator then moves toward formulating objectives, designing learning activities, implementing those learning activities and finally evaluating the results. The process is cyclical in that the feedback sought and received loops back to inform regular reassessment of needs, interests, and values of the participants. The process of adjustment continues back and forth as the facilitator remains aware of the changing needs and interests of the students and addresses those needs through sensitive and open communication.

Bruce Joyce notes that explicit teaching models may be found through many sources; from educators to psychologists, sociologists, systems analysts and psychiatrists who have developed positions about learning and teaching. He identifies more than eighty models which teachers might choose from--far more than any one person could master during a life time. For his work, Joyce focused on four key families of models which include a number of strategies within their scope of focus. The four main families of models include the traditional information-processing model which resides largely in the cognitive domain and is concerned primarily with intellectually related goals. The other models include the social interaction, the personal and the cybernetic models. These cater more to the affective domain which involves the development of students' feelings, attitudes, values and emotions. The effective creative drama facilitator will study the research and findings on a variety of teaching methods in order to glean additional strategies to keep his craft fresh and vital.

Much of current teaching in the Christian church now utilizes the cognitive family of models through sermons, lectures, and organized bible study groups. The admonition remains for Christian educators to seek balance with the prevalent cognitive teaching style and to remember that the affective behavior of the Christian faith is more clearly evidenced in awareness which leads to genuine caring and ministry. Christian empathic beliefs and behaviors are more important to develop than learning and promptly forgetting scripture passages.

Creative drama is a social model of instruction which generates a collective energy--a creative synergy. The social-interaction models of instruction reside largely in the affective

domain, focus on cooperative learning and include group investigation, social inquiry, laboratory methods, and social simulations. The emphasis in these models is put on the relationship of the individual to society and to other persons and on helping the individual to better relate to others and to work more productively in society, developing skills for more sensitive participation in society through personal awareness and flexibility. The Christian educator may well borrow tactics from the social-interaction school since a primary focus for the church is to assist individuals in the development of empathy and sympathy as well as understanding and love for one's neighbor. The role playing aspects of the social-interaction models are key features in the creative drama program and are designed to induce the student to inquire into personal and social values, using their own behavior as a plumb-line.

The key features found in synectics approaches to instruction may also be found in creative drama as the individuals in groups seek numerous ways to creatively solve problems through metaphors discovered during spontaneous drama. Synectics, simulations and role playing all utilize metaphoric activity, establishing a comparative relationship between objects, people or ideas. The creative mind then connects the familiar with the unfamiliar and often goes on to create new ideas from the familiar ideas or the composite of the connections. In these metaphorical analogies the learner must empathize with the idea or object or other person to be compared with in order to recognize the connections.

The creative drama facilitator in the adult Christian education context should note that a number of activities in the models of instruction discussed above are appropriate for his or her purposes. Creative drama uses a sequence of many of the listed models mentioned. The process incorporates activities from the realm of information-processing as well as from the social-interaction and personal models of instruction. A recommendation goes out to the facilitator of creative drama in adult Christian education to become engaged in exploring not only the content of religious instruction and the goals of the church, but also areas of adult development and teaching and learning styles, as well as some of the specific models listed above--such as social

simulations, role playing, creative problem-solving and synectics, group dynamics, and interpersonal communication. Responsible study in all these areas will surely help the creative drama educator become a well-rounded, more keenly-aware facilitator of experiential learning.

B. Guideline: Assess the Needs of the Adults in the Group

Adults learn best when they are treated with respect as self-directing persons and when the learning situation is related to their past experiences. Most adults stay with the learning situation when they have participated in the planning. They will also be more attracted to the learning context when they are comfortable and are with their peers and free to socialize. Adults are more attracted to educational experiences which have a variety of learning activities and which are problem-centered where they can see and evaluate their own progress. Consequently, adults learn best when they are in an environment which treats them with respect and honors them for their maturity and ability to be self-directed. They are offended if they perceive the leadership or the program is somehow geared down to them, or treats them like children. Since many adults associate their value and identity with what they have experienced and accomplished, they learn best in an environment or a program which honors their knowledge and seeks to relate the learning to their past experiences by using those experiences as a resource from which to tap knowledge and insight for present learning. While in most cases the adult's past experiences often prove to be a rich resource upon which to draw, some adults may have a tendency to allow their past experience and the learning developed from it to actually block their receptivity to current learning because they have become rigid in established ways of doing things. The learning program must therefore establish that balance between receiving and honoring the adult's experience and his current development and yet not elevating it so much to the extent that new learning is then seen as redundant, superfluous or even dangerous to the status quo.

Adults seem to learn better in a program if they have had some input in the planning of the learning activity and participated in the setting of personal goals for their own learning. When

the adult has had the opportunity to participate in the planning it is usually apparent that the commitment to stay with it is increased because of the inherent personal interest. The Christian education facilitator must become personally acquainted with the adult learners in order to be aware of their backgrounds and current interests and concerns as well as their expectations and intentions about the class and the group. The facilitator may become more aware of these needs through sensitive observation of how the participants act and what they talk about informally as they come into the group. Often small clusters will engage in informal conversation before and after the sessions and the facilitator may tap into what is going on in their lives during these times. Some adults will be open about expressing their needs while others will remain relatively closed. The facilitator must be sensitive to the reasons for closure, if indeed, he may do something about enhancing the environment emotionally or physically which will then motivate the adult to be more open about unexpressed needs. As part of the on-going process, the facilitator incorporates opportunities throughout for the participants to give feedback and to evaluate about what is happening in the group and how their ideas and needs are being met.

The facilitator may do this by enlisting discussion of the needs of the group through questionnaires and interviews, asking the adults to express their interests in order to determine pertinent topics for creative drama and discussion. The facilitator may also intuitively interpret the needs of the group and the individuals by noting the content of their spontaneous improvisations. As the facilitator maintains an atmosphere of open inquiry and mutual trust, he is more likely to receive spontaneous feedback about expressed and unexpressed needs. The ongoing journal is also a significant means through which the participants may communicate their reactions and needs to the facilitator. Information concerning needs can also be brought forth through informal strategies such as instigating open discussion at the beginnings and ends of sessions where the facilitator is able to participate in and listen to the content. The facilitator may also nurture his relationships with individuals outside the session so that friendly discussion over a cup of coffee or while walking into or out of the building may be spontaneous and provide yet

another opportunity to exhibit genuine concern for the group and elicit feedback and input from participants.

Adults also seem to tolerate less physical discomfort in their learning situations than they did as youth, being more motivated to stick with the program if they are comfortable, can hear and see well, and are given opportunities to interact with others in the learning environment. Making arrangements for a modicum of physical comfort, providing breaks from the routine, allowing for opportunities to get refreshment and establishing an atmosphere which is friendly and open in the communication pattern, makes the learning experience more tolerable and even attractive for the adult, who may then make a stronger effort to stay with the program.

The socializing function of the learning environment is quite important to many adults, who express a need for the opportunity to react freely and openly with others in the learning group. Likewise, a slight smorgasbord of activities, affording a shift in pace and focus and catering to the diversity of learning styles existing in any group of individuals, appeals more to adults who have a tendency to differ more radically from each other in groups than their younger counterparts who have not had the life span to accrue such a variety of experience and knowledge.

As a result of their developed cognitive abilities and their complex backgrounds, adults find the learning atmosphere more challenging and interesting when it is problem-centered and stimulates the need for finding resolutions or completing tasks. Most adults enter learning programs and educational environments out of a perceived need to find answers to questions in their lives and out of a desire to change a current status of ability or knowledge in themselves in order to affect another aspect of their lives, such as in their homes, their relationships, their occupations and their faith. These imminent needs are often the driving forces which prompt the adult to seek the learning experience as well as to stay with it. Therefore, the adult may be more motivated and interested in the learning if he or she is first of all actively involved in it because it was personally sought after and if he or she is able to recognize personal satisfaction because of apparent progress and reward for maintaining the involvement. Because adults seem to be more

time-conscious than children--looking more at what time they have left to their lives than how much they have already spent--they have a heightened need to see progress more quickly and seek almost immediate results for their investment in the learning program. The facilitator must be aware of these internal and external concerns about time and be certain to gage the program to get to the issues more quickly and to stay close to the announced schedule.

C. Guideline: Recognize the Barriers to Effective Adult Learning

Researchers in adult development and education have rebuffed the reigning fallacy, "you can't teach an old dog new tricks." Hopefully, adults are not closely linked with old dogs, but the notion that human ability to learn automatically declines with age is now debunked. The capacity to learn does not necessarily decline with age, instead, physical changes become more apparent and may promote the notion that decline must therefore be taking place in all areas of the body, including the mind. The mind (and its capacity to learn) may remain alert and function effectively well past the age of seventy as long as the individual does not allow it to atrophy from disuse (Hart, Joann Rogers). Physical decline, however, does become inevitable in most adults past the age of forty; varying from person to person with as much as a twenty-year difference. The typical decline in hearing and seeing acuity must be realized and accounted for when planning learning environments for middle and older adults. The teacher of adults must make certain that conditions are conducive to adequate sight and sound. Adults are often more embarrassed or even unaware of their loss of hearing than they are of diminished sight and will sometimes pretend to hear when they are actually unable. When they are unsure of their hearing loss or when they refuse to acknowledge it, older adults may end up being confused by distorted messages they receive. At times an impaired listener responds to input she thought she heard, but which was distorted, and then feels slighted by the sender's surprised reaction. The fear of this possible humiliation is often the cause of self-imposed isolation and inward retreat as well as a reduction of self-confidence on the part of people with slight hearing loss. Some adults with the beginning of

hearing loss will blame the speakers and the environment before they realize the problem is their own. It is imperative, therefore, that leaders of adult groups monitor audio levels, reducing outside noise interference when they can and encouraging an increase in vocal volume when needed. In some cases, simply to speak slower is all that is necessary.

As the adult ages there is often a slowing down of the speed of response, but not necessarily the accuracy of response. Teacher/facilitators must be aware to deliver information with sensitivity to the conditions and readiness of the receivers. Time constrained lessons, and "moving quickly on to the next point," may essentially throw the information out in spread-seed fashion, but does not necessarily guarantee its taking root. Without taking the preparatory time to ready the soil and the follow-up time to water after the planting, the precious time taken to sow a crop in haste may be utterly wasted; the seed falls on hard ground and never takes root. Likewise, the speed of spreading information like seeds to students is of no consequence if the learning does not take root because of shallow preparation. Shallow preparation with regard to student readiness may include understimulated motivation, wavering attention due to physical discomfort and non-receptivity to content due to little personal impact. The time taken to deliver a lecture--even a ten minute talk, which might be a part of a creative drama session-- full of fertile content, may essentially be wasted if the soil of the student's mind was not prepared to receive the seeds of information. The effort then becomes a waste of both teacher and student time.

Since adults view time differently from children, adults who are cast into a learning environment where they perceive their time is wasted exhibit more concern and stress over the situation than their younger, more carefree counterparts. In the earlier years of life and into young adulthood, the individual measures time by plateaus of growth since birth. But as the adult grows older and experiences the personal impact of children leaving the nest, of vocational retirement, and of peer deaths, he or she becomes increasingly aware of time as a diminishing commodity. Even younger adults who are not as keenly aware of the crises of change that retirement and the empty-nest may bring, notice their own growing awareness of having to face

societally-determined developmental stages on time--such as marriage and occupational security by a certain age--and are therefore also affected by the perceived pressure of time on their priorities. Therefore, issues regarding how to spend the fragments of remaining time more wisely become of utmost concern to most adults. Consequently, day-to-day needs, responsibilities, and schedules for the individual adult may be perched crazily on a careening cart of agenda and commitment. Most of the adult motivation to learn is carried along on that very vehicle of personal need. Therefore, within the context of the given learning situation, the leader of adult education must then be sensitive to starting on time, finishing on time, and using the internal time efficiently, while still being open to the needs of the individuals and the adjustments that must be made as they arrive laden with their pressing concerns.

D. Guideline: Identify Adults' Motivations for Learning

Most adults enter formal learning situations on a voluntary basis, so choices they make of how they spend their time and choose their learning, are usually a result of external forces and internal drives for life change. Adults may see barriers loom before them which hamper their choosing additional education, or even participation in any extra event. Some of the barriers they see are derived from extenuating circumstances which are real physical blocks to their involvement or from vague attitudes which hamper their motivation to become involved. For many adults a lack of time for additional commitments is a prime factor for not getting involved. Costs and scheduling problems are also significant factors for restricting their investment of time if they do have the time. In league with these problems may also be problems related to child care or transportation which deter them from initial participation or regular attendance. In some instances the program itself, its requirements or lack of clearness concerning its impact or intention, may be a deterrent for involvement. Often the adult is in a circumstance or a position which makes it difficult for him to receive information or news about the opportunity offered and therefore does not become involved simply because he did not know about it. Lack of interest or

lack of personal confidence are also at different ends of the spectrum determining the adult's internal motivation for initial participation in a learning project, including the entire Christian education program or one single meeting.

In reality, this guideline is dependent upon the results of efforts mounted in previous guidelines. For example, as we have noted, one of the primary tasks of the educator in adult Christian education is to identify the needs of the students, the perceived barriers to learning, the current issues and the personal concerns and then determine how these needs are or are not being met either in the community or else by other in-house support systems. The educators and program designers may then discern how their own program may aid or use the systems already available in order to meet the needs of the adult students. If their projected plans cannot align with programs already in place, they might then discuss how they can proceed to fill the gaps by offering their own programs. Promulgators of new programs should be aware of what's available in their own community so they will not waste energy in duplication or needless competition. Motivation often relates to what already is available in the larger church context.

Many adult education programs in the church appear to be more subject-centered than problem-centered and yet most adults want to come to learning situations with problems to be solved. The teachers' disregard for these problems and for the mindset of the adults only dissipates the energy expended in oblivious teaching aimed at alternate, peripheral targets, for the students are often not ready or motivated to learn. Growth in individuals cannot always be as easily pre-determined and scheduled as spring planting might be. Individual human "seasons" of need and growth often do not conform with the majority or the norm of the rest of the populace as the Farmer's Almanac might indicate concerning the overall readiness of various plants to grow at their designated seasons. Nor can individuals be as easily collected together with all the others in their various categories of age, sex, education and culture to be watered and fertilized uniformly for maximum growth, like beans, carrots and corn might be. Human beings have individual stages and seasons of readiness for growth. While they may share the same species and even the same sex

with millions of other human beings, there may still be vast differences in needs, interests and attitudes based on individual ages, personal history, physical condition, environment, social position, personality type, spiritual and mental development and attitudinal biases.

The facilitator/teacher of adult groups may best serve this vast variety of pupils by first developing a personal awareness of the individual and group similarities and differences in terms of needs and concerns. Sensitive Christian education must be directed toward helping adults examine their inner resources as well as their external relationships. It must then guide and encourage them toward applying their personal, community and spiritual resources to reduce the stress they perceive from the pressures of life and to effect change in their attitudes and behaviors which will ultimately equip them to become self-directed solvers of their own problems and servants of a community of people in need.

Since adults are driven to make application of the specific learning as quickly as possible to their lives, the educator must look for means by which the new information may easily interface with already-held information. Unlike children who are being trained for future life, adults are not as interested in storing up quantities of information for later use. Adults are already in the battle, so to speak, and are looking for ammunition and weapons which will help them survive the imminent and on-going skirmishes of daily life. Few adults sense a need to delay the use of their learning. They prefer to make it immediately applicable.

Educators of adults must also recognize that the differences in developmental stages of adults along with the vast array of experiences they have had can hardly be compared to those of children and youth. Whereas childhood development is more easily compartmentalized and segmented over a period of 20 years, often educators of adults may be dealing with developmental stages and experiences of their students that span forty or fifty years. These students are not simply "adults" with similar backgrounds just because they have entered the halls of maturity. They cannot be classified the way children often are into typical categories of the "terrible twos" or the awkward adolescent or even the bright-eyed college frosh. The adult education groups in

Christian contexts can be so diverse, that individuals may discover they are interacting with other adults in their groups that have had post-graduate education and some that have not completed high school. They may be mixed together with people who have survived wars, whiskey, welfare, and wealth. Some may have raised ten children while others in the same group may have miscarried their only one. Some may be facing a second marriage and others, widowhood. Some may have traveled the world while others never strayed from their own home town. They may have read one book or a thousand, heard one folk-group or seen a dozen operas, controlled the high-tech careers of others or run a dump truck, lost their faith or never doubted it. These adults come to a religious group with all the baggage of the past: prejudice, divorce, death, disappointment, missed opportunities, unfulfilled dreams, separation and loss. They come to a group carrying all the weights of present concerns: financial duress, health of self or loved-ones, demands of young children and commands of teenagers, job security or unemployment, caring for elderly parents, emotional and physical needs of spouses, choices for retirement and the need for leisure. They come with expectations and experiences that color their perceptions and motivations: their accumulated education, their past and current relationships, their occupation, hobbies, culture, beliefs, self concept, desires, and habits. They have had a lifetime to garner their experiences and seal their opinions. Each one is a unique composite of background, attitude, needs and wishes.

The role of the adult's accumulated experience is central to unlocking the world of learning for him. It has been suggested that when we devalue an adult's experience it is often perceived as denigrating or rejecting the person himself--so closely are his accomplishments tied to his sense of identity. Therefore, it behooves the educator to consider the experiences of the adults within the group being taught. Of course, one need not be a slave to accommodation, attempting to constantly maneuver the happenings in order to cover the multitude of idiosyncrasies inherent in any particular group. But one must surely be aware of basic and overriding needs, concerns and interests in the group, which, when not addressed, present a very real barrier to learning.

In addition to individual motivations keyed to the resources and differences in the adult

students in the learning group, their outside concerns as members of the society should be considered. Community issues, the economy, governmental mandates, impending war, occupational hazards and restrictions, even extremes in climate, should not be ignored if they may have a significant effect on the climate of the group itself and an impact on the general attitude. To go on with the lesson plan or the curriculum of the program regardless of the news of the day, which may have everyone gripped in anguish for fear of their jobs or their loved ones, is to set up another unnecessary barrier to learning because of ignoring the presence of an already existent attention-diverter. The effective facilitator of creative drama in adult Christian education may use the interrupting event, with its presumed effect on members' motives, to launch a role playing situation as a vehicle to explore the issues and attitudes surrounding the happening.

E. Guideline: Locate Strategies for Stimulating Motivation

There is a danger in assuming that because the adult may be self-directed --particularly in reference to personal responsibilities and decisions--that he or she is also self-motivated to learn. Even adults may need to be encouraged to nurture a desire for learning. Unfortunately, many adults bring to the Christian education classroom negative attitudes about learning that were established in their childhoods from regrettable experiences with teachers, educational institutions, peers in learning contexts, and even their own self-concepts as learners. They may have deep-seated fears of failure and punishment when they enter any formal learning situation. They may not even be aware of these fears until an educational event prompts their concerns about traumatic exposure and embarrassment. These internal personal barriers to learning may be coupled with external barriers to motivation and thus impair the potential of getting the most out of the experience. As mentioned earlier, restrictions in the visual and audio components of the experience and excessive physical discomfort may hamper motivation to join or continue the experience. Add these barriers to stifling anonymity, structural rigidity, distracting interruptions and dullness and the converging forces may build an actual blockade from personal

inhibitions and external discomforts which can resist any penetration of the educational endeavor.

- Step number one in motivation is to be aware of those barriers which first can be easily removed. As noted above, rearranging seating, improving ventilation, adjusting sound, adapting pace and schedule, introducing hospitality, planning rests and adding color and variety may be initial steps in breaking barriers to learning which are caused by the physical and external set-up. The teacher must be aware that adults are less likely to tolerate discomforts and will simply "check out" either physically or mentally. Being aware of the environment and adjusting it for optimal positive effect is an opportunity and a responsibility of the educator to assure that he does nnt actually bomb the experience himself before he can win the participants over with the compelling content and the dynamic experience.

- The next step in external motivation is to stimulate initial interest. Here is an opportunity for the facilitator's characteristic enthusiasm, mentioned above, to be practically apllied. The teacher's enthusiasm about a program, experience, or subject is a key factor in the student's interest. If the teacher has a charismatic energy in his or her role, it is likely to be as contagious as an indifferent attitude is. Some students, even adults, are motivated to learn because they are presented a friendly invitation to learn, or because this particular learning is actually expected of them. It is almost certain that the teacher who expects nothing is likely to get it. Education, at its best, is a relational proposition. The teacher who appeals to the student to join him in his search and discoveries, extends an invitation which prompts a response. The teacher's expectation that it will be a worthwhile venture is often motivation enough for some students to pursue success because it is expected by someone else that they will indeed succeed, and this someone is a person they respect.

Personal interests, like individual needs, change throughout one's lifetime and are influenced by many factors such as socio-economic level, relationships, education, vocation, and so on. Interests change as one's surroundings change, as one's lifestyle changes and as one's physical limitations change. The individual's interests may be patterned after what she wants to

gain, what she wants to do, what she wants to be and what she wants to save. The educator must be aware of the changing interests of the students if he or she is to motivate them to learn. A basic need of each human is to keep growing as a person. Adults will seek out programs that assist them in realizing this need. The need to continue growing is also evidenced in the need for new experiences, for the fulfillment of adventure and curiosity. The program that is designed to feed these needs for growth and excitement will not bog down in the same old mire that breeds boredom.

A prime interest in the adult student is to fulfill his roles more effectively. Learning to function more expediently, more efficaciously, more sensitively in day-to-day and week-to-week relationships is crucial to peace and happiness and to a sense of worth and well-being. Receiving help to be a better parent, spouse, friend, worker, neighbor, and Christian is often longed for, but rarely petitioned by the individual. People have basic needs for security, affection and belonging, but adults are often hesitant to overtly ask for conditions which will fulfill these needs. They are more likely to simply exit from the situations and programs which fail to meet their needs for acceptance and recognition. "I'll go it alone" is a feeble attempt at adult autonomy which often leads to isolation and exhaustion. The religious educator of adults is encouraged to fine-tune his awareness skills in order to recognize openings and opportunities to speak to these role needs which often go unspoken until they become issues of great personal stress and sorrow for the adults who have tried to ignore them or to work them out alone. When basic needs for affection, recognition and security are not met in the group learning experience, the adult will have a tendency to withdraw or try to protect himself by dominating the group. While many people are not consciously aware of these needs, the educator of adults must understand them and take them into account when planning an educational program as well as when facilitating one.

- Many students, even adults, respond to some rewards for learning. The rewards may be extrinsic as well as intrinsic. Affirmation from respected others is often a reward enough to proceed in the learning process. Some individuals respond positively to the challenge of performing a difficult task for the pure exhilarating sense of accomplishment as their primary

reward. Some people delight in the simple gaining of new knowledge or the solution to a problem, and so this is motivation enough for learning. Ultimately, however, the key to the highest form of motivation is inherent in that which stimulates the interest of the learner to desire to learn because the learning addresses and satisfies needs as the individual perceives them.

In his article "Motivation for Adult Religious Education," Fr. James Schaefer has identified five motivating factors that the church often uses to get people involved in programs:

> *Motivation by obligation.* Educational events are incorporated into or attached to events which adults feel obligated to attend. (Obliging adults to participate does not usually fit well with the principle of treating adults as self-directing persons).
>
> *Motivation by attraction.* This is especially needed when programs are planned without prior input from the participants and usually involves well-known speakers. The program designers try to "sell" the program to participants through a comprehensive publicity effort.
>
> *Motivation by contagion.* This happens when one adult who has responded enthusiastically to a program invites and encourages others to participate.
>
> *Motivation by responsibility.* This is closely related to fulfilling one's social roles and responsibilities in life. People want to be successful in what they do--whether it be as a spouse, parent, worker, etc. Once people accept a role, they usually seek or respond to programs they see as helpful to them.
>
> *Motivation by ignition.* This means sparking the inner potential for growth that adults have, but rarely use. To do this, it is often necessary to help adults become aware of their continuing need for growth and the various stages of development that adults pass through. (in DeBoy, 68)

Specific steps in the process of motivation start with the realization of responsibility. Many teachers do not consider motivation as part of their role in teaching adults. They assume the responsibility for motivation lies primarily with the learner. In fact, motivation is a two-way proposition with responsibility lying at both ends: the teacher's and the student's. Awareness is the next step in the process toward motivation. Many adults are not aware of the reasons and needs for their own continuing religious education. They assume their Christian development reached its apex when they passed catechism, or were baptized, or joined the church, or became saved. Part of the educational responsibility of the church is to help them become aware of their

need to become actively involved in the great commission of the church and the essential role they must play in the religious community and the social community. They should to be made aware of their need for continual renewal and growth in the faith community, lest they become like a stagnant pond with no channels for fresh input or outlay. The teachers must be aware of the needs and stimulations for this kind of growth as well as the barriers to it. Responsibility and awareness are two-way streets where the educators and learners may find motivation to travel ahead rather than in circles.

● The adult Christian educator should be aware of additional tools of motivation which may be found in his or her own bag of teaching skills. Detecting the basis of attitude is one of those skills. He must realize that the attitudes of the learner are powerful contributors to a positive or negative motivation to learn. Attitudes are developed from beliefs and past experiences. The teacher must be aware of those attitudes which help the student to learn and grow and those which cause him to be self-defeated and apprehensive. A negative attitude towards oneself or towards the leader may indeed hamper positive motivations toward learning. While the teacher may not be responsible for the conditions under which the student acquired the negative attitudes--they may indeed have been building over a period of time prior to this particular learning context--there are possible strategies she may use to help reduce the unproductive force of the bad attitude. A sharing relationship with the student may help to break down barriers of mistrust the student has built over the years. Open sharing may also reduce the distancing factor that often exists between student and teacher. Even for adults who may be in a situation where the leader of the educational experience is the same age, there is a need to establish unity and trust. The adult student may only see the role of the teacher as that of authority and have a negative attitude to the perceived role than to the actual person behind the role. The teacher may assist in the building of a positive attitude by sharing himself, his time, his humor, his feelings and values. Particularly for adults in a Christian education context, as noted above, potential for more effective learning is enhanced when the teacher or facilitator allows himself to be open and vulnerable. This always presents a

potential risk for rejection or abuse, but "any relationship demands a certain degree of vulnerability for trust to be established. . . . You have to give in order to get" (Wlodkowski, 40).

• Many of the educational endeavors entered into by adults are of their own choosing in response to a personal need to know. Consequently, fewer teaching contexts are simply tolerated by the adults if he does not have an initial interest in them. However, there are some situations, particularly in the Church, where adults may have entered a learning situation for which they still have some kind of aversion or perhaps are simply participating because of outside coercion or inner guilt that they should do so. Wlodkowski suggests some strategies to offset the possible negative attitudes concerning the subject which may hamper the participant's motivation to learn. The instructor should try to make the conditions that surround the subject more positive since the students may be associating antagonists and situations which make them uncomfortable and tense with the subject. The teacher should avoid associating the subject with any of the conditions that tend to support negative attitudes: "pain, fear and anxiety, frustration, humiliation and boredom" (45). These negative attitudes have often been incurred when the student experienced things like public exposure of ignorance, inadequate feedback on performance, sarcasm, insult, public comparison, predictability and lack of variety. There are a number of ways that the negative attitude the student may have built up about himself may be reduced through the encouragement of the teacher. The teacher may show appreciation for the student's progress; "minimizing mistakes while the student is still struggling; demonstrating a confident and realistic expectancy for the student to learn; showing faith in the student; asking the student for help; emphasizing learning from mistakes and reducing praise and increasing encouragement" (50-51).

• There are a number of ways that educators, volunteer or not, may be informed to polish their teaching style to better motivate their students. Most of these ways would not require an enormous amount of effort and extra planning, but rather, a shift in focus and attitude. Numerous books and guidelines on effective teaching strategies may be found in university libraries, education curriculums and trade bookstores. The conscientious Christian educator should pick up

and peruse a selection of these works. Wlodkowski lists several key simple strategies for spicing up one's teaching style in his own text on motivation and teaching: 1) Use movement, voice, body language, pauses, and props to vitalize and accentuate classroom presentations. 2) Shift interaction between yourself and the students and between the students themselves during classroom presentations. 3) Change the style as well as the content of the learning activities regularly. 4) Use closure techniques to help the student organize attention to the end of a unit. 5) Find out what student interests are and relate the learning to them. 6) Use humor, examples, analogies, stories, and questions to facilitate active participation. 7) Make student reaction and involvement an essential part of the learning process. 8) Introduce contrasting or disturbing data and information to establish creative disequilibrium. 9) Facilitate the search and recognition of incomplete gestalts. 10) Be unpredictable to the degree that students enjoy your spontaneity but still have a sense of security (90-105).

The key component to combating negative motivation and stimulating positive motivation for the subject and the learning context, as well as for the individual's own desire to become a self-directed learner, is *awareness* on the part of the facilitator. Awareness of the barriers and needs is the most realistic prelude to overcoming the barriers and meeting the needs. The facilitator who does not try to find out this information may also miss finding effective tools to change and improve the learning situations and outcomes. Awareness of the situations of the students and essentials for their motivation is also a must for the effective creative drama facilitator. Since the creative drama process draws heavily on the experience and concerns of the participants it would be irresponsible for the facilitator to neglect taking these issues to heart at all times.

F. Guideline: Recognize and Capitalize on Teachable Moments

The teacher's readiness is as crucial as the student's readiness in the learning environment. The readiness in this context is the facilitator's awareness needed to recognize the

teachable moment when it emerges. Adults will not actually learn until they are ready to learn. They can go through the motions of learning by asking questions and parroting back answers, but this does not insure they have really learned unless their responses come from a genuine inner knowing. The need for change prompts learning, and a consequence of learning *is* change. The new insight, the discovery and growth then cannot unhappen. The person is no longer the same after he has learned, for he adds the new learning to himself and becomes transformed in the process. Adults learn when they are ripe for change. This is the moment that the teacher must recognize for the picking. These are called teachable moments and all of us have them from infancy through senility.

For the adult learner, teachable moments usually come in times of conflict, need, insecurity, goal-making and necessary problem-solving. Teachable moments often coincide with basic needs and motivations as mentioned earlier. Martha Leypoldt, in her book Learning is Change, discusses what she has perceived often prompts the teachable moment for adults. The times of conflict or crisis are probably some of the most attention-arresting moments in a person's life and induce a high potential for change. Often, if the person facing the conflict chooses not to change, he reacts defensively in the time of crisis and may face a sense of despair due to the condition he finds himself in. However, if he chooses to confront the issue directly and is willing to resolve it or to learn another way out of the circumstance, the change in his life may be positively productive as he engages actively in decision-making during these sometimes fleeting teachable moments.

In other instances, if an individual feels a sense of inadequacy due to lack of information or skills, this may prompt another kind of teachable moment. He then faces the decision to either encounter change in his life as he seeks out new information and ways of behaving, or to not change and possibly experience a sense of despair due to the now apparent feelings of inadequacy. A time of goal-setting in one's life also has the tendency to prompt a teachable moment as the individual then seeks ways of reaching the goal. There are also those periods when a person engages in an

active search for meaning, questioning life purposes and intentions, and then must face decisions to either seek answers and ways to make life more meaningful, or to accept the alternative which is to not respond to the teachable moment and rather remain apathetic and unchanged (Leypoldt, 59).

The teacher must be sensitive to these needs and teachable moments and then assist the learner in seeking and implementing the choices and behaviors which might lead to change. Many teachers of adults may recognize teachable moments in the lives of their students based on their own awareness of the obvious events that often take place during certain periods of life. For most adults, the period between their graduation from high school through their early thirties is fraught with life-changing decisions; some of the most crucial of life. Key prompters of change during this period are usually heralded in by entry into new roles as the young adult faces higher education, vocation, marriage, childbearing, parenting, establishing a home, large financial investments and responsibility for the health and welfare of significant others. The irony is that while these are some of the most significant teachable moments in a person's life, they rarely are suggested as issues of concentrated teaching in Christian adult education curriculums. The adult Christian educator should be acutely aware of these "passages" occurring in the lives of their students and thus be open to dealing with them as they arise in the contexts of community. The facilitator may also anticipate these events in the lives of those in the learning group and attempt to prepare experiential learning within the faith community whereby the issues and practice for the roles may be dealt with long before they attain crisis proportions. All too often, discussion of the issues only comes up as a result of crisis and sometimes when it is already too late to change patterns or rectify damage. Unfortunately, sometimes discussion never comes up because these are "touchy subjects" and people adhere to an unspoken civil law that one should not butt into another's personal business. So, the teachable moment becomes cloaked in mystery and privacy and the individual is left alone to make mistakes and learn from them the painful way. In the Christian education context, this attitude would contradict the scriptural notion of community caring. Experiential learning strategies, such as creative drama provide a protective mechanism

whereby these crucial concerns may be brought forth and dealt with in the group. The creative drama process itself allows for a level of distancing to take place through the vehicle of role-taking, so that issues of concern and even personal crisis may be looked at through an indirect periscope. Following the improvised enactment, the discussion may open the personal interaction at whatever level of intimacy the individual group members choose. They may choose to integrate themselves, disclosing and discussing personal concerns, or they may still have the protective garb of the role to wear as they discuss in a one-step-removed fashion.

The teachable moments of change and shifting of roles often put the person facing them into an unbalanced, insecure position. Their crisis proportions sap energy and require an exorbitant amount of emotional outlay. This is particularly true when the event is a passage into new territory such as when one is becoming a spouse or parent or homeowner for the first time, entering the work world, choosing new roles in the community at large, dealing with teenagers, facing physiological changes or the death of a spouse or one's parents, and even when entering or leaving the community neighborhood in which one lives or the very creative drama group he is interested in. Often the individual facing these teachable moments is set off-balance because he or she feels ill prepared to face the event or cannot conjure up an answer or solution to the problem. It is a time when the person realizes he must admit he is not completely in charge nor does he have the internal resources to deal adequately with the events at hand. "It means that a person is vulnerable, feels helpless or powerless. Usually at such a teachable moment, major breakthroughs have occurred in terms of directions for the person's life or in relationship to others or to God" (Stubblefield, 240).

This disequilibrium which the moment of crisis sets off is the prime time for growth and learning to take place. It is in the attempt to find balance again that one becomes most alert and expends his or her best creative energy to cope with the crisis, solve the problem, and move to new plateaus through change. The unsettledness experienced during these events is precisely the time that the individual should recognize the importance of community and of a group support

system to provide some external balance and a point of reference until new energy and insight are acquired. The support system may also be the actual source of the necessary energy and insight. Crisis periods are often the stimulators of sensitivity to the need for internal, spiritual help. These moments provide crossroads at which choices must be made. If the person chooses the road of passive resistance--not admitting the problem or the need--the teachable moment passes by and no change occurs. Likewise, it is possible that if an adequate support system or a sensitive facilitator is not a ready resource, the opportunities for growth offered by the teachable moment may again dissipate.

The adult Christian educator should move toward changing the traditional program content from being solely subject and curriculum-centered to being more centered around the significant events and developments experienced by the adults during phases of their lives. In some cases, like-minded, mutual-concerns groupings are beneficial for a period of time. Some churches have already moved to this concept for their adult education programs by including special gatherings and support groups for newlyweds, college students, parents without partners, career singles, parents of toddlers or teens, women's groups, men's groups and age category groups which might preclude shared experiences such as retirement and widowhood. Some churches are also providing support for special-need individuals such as former convicts, AIDS victims, unwed mothers, the sound and sight impaired, alcoholics, new immigrants, the homeless, co-dependents and battered women. Being available for an individual at the moment of his or her need is the crux of service and ministry. It is being the teacher/facilitator who recognizes the teachable moment. It is loving one's neighbor as oneself. The Christian educator may provide this kind of support group and service for open expression and problem-solving through creative drama.

G. Guideline: Note Moments of Emergence and Release

Maria Harris in her book, Teaching and Religious Imagination, uses the story of Helen Keller, with her teacher Annie Sullivan, at the moment the blind and deaf child realized that the

letters "w-a-t-e-r" were the symbol that stood for the cool, refreshing liquid that was pouring over her hand. Harris speaks of that moment as an example of emergence--that point in the process of learning where something new is being born and where the learner takes possession of the received form. Harris notes that not all moments of emergence are quite as dramatic as Helen Keller's, but they all evidence a kind of completion of the teaching act whereby a connection is finally made between what has gone before and what is now newly realized in a reborn form. Although one in the teaching process is actually working for that moment of awareness, it can rarely be controlled or predicted. However, when it actually occurs, when the connections are made and the learner experiences that moment of new insight, recognition of its happening is often unmistakable. These serendipitous convergences make us again aware that not all learning happens within the time of studying for it. Neither does it happen on schedule as preprogrammed.

> Emergence happens silently, and one does violence to keep pulling up the plant to see if the roots are growing; emergence happens in divine time (in *illo tempore*) and not in ours. Emergence cannot be guaranteed. Indeed, emergence is a reminder to any teacher that for new life to be born, the teacher will probably have to live through periods of sadness and grieving and staying in the darkness, even to live through periods of mourning and of death. But if the teacher does so, a final moment in the teaching process is bound to occur. (38)

Emergence, as Harris describes above, has been recognized by teachers and mystics for ages. That moment of creative discovery has been called "the eureka moment" by some. This writer likes to refer to it as the "aha!," when a magic moment of breakthrough takes place and the individual suddenly sees the big picture across the screen and in focus. It is often the moment after a metaphorical leap has been risked and having landed on the other shore allows one a different perspective, the vista of a new land. It is, indeed, the form of a new birth, for one cannot go back to the immediate past and erase his knowing. Of course, these definitions always have their exceptions, but by and large, emergence as a form of development through plateau stages is a shared experience by many persons capable of learning.

There is a point at which in our creative teaching we must stand aside and allow the work to continue on its own. It is when we know it is now time to nudge the student to proceed on alone. It is similar to the point at which the baby bird is finally edged out of the nest and allowed, encouraged, even forced to "wing" it solo. This is now the true test of its ability to soar. Has the fledgling learned, or hasn't it? Indeed, it *will* learn when it must, when it is released to try! Harris points out that the phenomena of emergence and release go hand in glove. She says that release is that moment in teaching where we decide it is now time to remove the supporting hand and nudge the student to take his own steps towards making the learning his own discovery. "As with emergence, sadness can be, and often is, essential to the moment of release. In fact, release is a fine time to learn humility. The great teacher, to paraphrase Lao-Tzu, the people do not notice. The next they honor and praise. The next the people fear, and the last the people hate. When the great teacher's work is done, the people say, 'Aha! We did it ourselves'" (39).

H. Guideline: Use Metaphor as a Teaching Springboard

Creative drama as an effective teaching tool utilizes metaphor as a prime vehicle of understanding. We have already noted that drama itself is a metaphor of real action. Scripture and Christian religious discussion abound with literary metaphors to describe the journey, the walk, the pilgrimage of the spiritual life. They help to create images from which further discussion and growth may spring. The use of metaphor is a way of placing specific parts within the context of a meaningful whole. Metaphorical or analogical thinking is the process of recognizing a connection between two seemingly unrelated things. It does not proceed linearly but leaps across categories and classifications to search for and discover new relationships.

Facilitators of creative drama in adult Christian education must make and take opportunities to use metaphor more readily and widely. Since it is an invaluable tool of communication and imagination, the teacher might consider using a metaphor first when looking for ways to define and also when planning experiences through which the students may make

discoveries. Since metaphors are a way of making connections, the exercise or experience may in itself become a metaphor for the learning outcome. But before using the metaphor as a mode of teaching, the facilitator must be clear about what he or she wants to teach. What aspect of the theme or concept does he or she want to parallel? He must consider how to make the connection between the current real situation he wants to open for consideration and the item or situation to which it is analogous. The statement that a picture is worth a thousand words is true when one considers the impact a single image can make to clarifying a page of discussion, and it is the image that quite often sticks in the memory. "Analogy is the best way of making something fresh and worthy of consideration when it has become too cliche-ridden, too familiar, too full of prejudice because of memory and past weariness. It provides a new face for old material" (Heathcote, 207).

Symbolism, metaphor, and analogy are essential to comprehending the mysteries of worship and the spiritual world. "Worship is the response of the whole creature to the Unseen. It is more than intellectual acceptance. It is characterized by a deep emotional overtone. It involves body as well as the spirit. How can God be approached unless he be embodied in that which the senses can grasp? . . . All abstract concepts tend to find a concrete expression in symbolism" (Moseley, 59). Different forms of drama in a religious setting may often become symbols and metaphors for hidden spiritual truths. The dramatic experience becomes an opportunity for the release of the creative impulse for the Christian and is often sensed as an exhibition of the gifts from the creator father.

The creative drama experience provides an opportunity for the broadening of sensitivities and understandings as one engages in role playing which is an embodied metaphor of another's being. The creative drama also becomes a vehicle for problem-solving as the enactment is a metaphor for the issue and provides another way of seeing and then of solving. All of these functions may help to contribute to the development of sensitive Christian personality and character. As already mentioned, role-playing and dramatic simulations themselves become metaphors of revealed behavior and then bridges for alternative behaviors. Facilitators should

notice and use them often.

I. Guideline: Balance Impression and Expression in the Sessions

The creative drama experience must have a balance of physical and verbal, internal and external activities. The facilitator should regularly ask herself if there is a way of showing rather than telling. Adult Christian education is often rife with talk. The use of a journal and meditation, suggested later, can help to break a pattern of oral verbal communication that is commonly presented as the backbone of adult programmed learning. The expression of creative drama prompts an impression which may then be processed by a written expression in the journal or a spoken expression in discussion. Likewise, the impression received from the meditation and discussion is followed or preceded by further expression through creative drama.

Creative drama provides an opportunity for reflection during the action as well as following it. It is a continuing flow of impression followed by expression which then affects further impression. Through this educational technique, the learner is processing information, emotions, and insight continuously. Creative drama allows for engagement of the whole body in an intuitive, imaginative and creatively expressive form. The exercises give the group members a problem to solve. The problem may simply be how to express outwardly, in alternative ways from the typical verbal description, an inward spiritual impression. The process to the solution of a problem may be experienced by the group and is always experienced by the individual, whether in group or not.

An effective creative drama session often intuitively follows the model of experiential learning. As presented earlier in this chapter and chapter two of this dissertation, effective experiential learning moves through a four-stage cycle which begins with an immediate concrete experience as a basis for observation and reflection. The warm up exercises and the actual role playing event in the creative drama format may provide this concrete experience that then becomes a vehicle for further observation. It is from the experience one gains through the

spontaneous role playing that the participant then builds ideas and insights about personal behavior or the theme being dealt with. These new insights are then further applied and tested in other expressions of the creative drama and in the group discussion evaluation period. The individual goes through the cycles of using the concrete experience of the dramatic simulation to make observations and then reflect on those observations to form abstract concepts and generalizations. These are consequently tested in the group through discussion and in further exercises as well as out in the real world when they are applied to life in new situations.

The concrete and expressive modes of learning experiences in creative drama may include role playing, mime and movement, mirroring, metaphorical physicalization, parable creation, object metaphors, manipulation of space and substance and creative simulation. Viola Spolin remarked that one of the specific objectives of the participant in creative drama is always to work toward increased spontaneity, for it is through the spontaneity experienced in improvisation that the whole person is physically, intellectually, and intuitively awakened. "The energy released to solve the problem, being restricted by the rules of the game and bound by group decision, creates an explosion--or spontaneity--and as is the nature of explosions, everything is torn, apart, rearranged, unblocked" (in Schattner and Courtney, 214).

Spolin's description sounds rather violent and energetic. To the extreme, and particularly in psychodramatic experiences, these experiences may indeed be earth-shattering and life-altering. This particular characterization of the creative process in improvised drama may frighten some people away, especially adults in Christian education, who may prefer a milder, more indifferent method of learning. Actually, while the process is remarkable, it is not so volatile that we must stand in awe at its power. As in most participatory learning experiences, the discoveries are often rather delightful, like catching a fish or noticing a previously unrecognized star formation. They may be personally meaningful and indeed serve to change a person's perceptions and perspective. They may provide a vehicle for impression which consequently affects expression. They may also simply provide an attention-getting and interest-holding device

for teachers. The claims for the power of creative drama to change individual learners through self-discovery are compelling, but are usually only as good as the learners themselves, their individual readiness and the depth of their intuitive and spiritual involvement.

J. Guideline: Help the Group Achieve Concentration, Imagination and Observation

Creative drama exercises often draw upon and build up the skills of concentration, imagination and observation. The development of these personal skills might benefit any individual in the process of healing personal relationships and leading a fuller life. Indeed, concentration must occur before effective empathy and aesthetic distance may occur. Power to focus attention in order to maintain deliberation on a given moment or a specific item is a key problem-solving skill. The ability to create images and recognize fresh connections is a central feature in metaphorical learning and creative problem-solving. Seeing patterns, non-verbal cues, relationships and whole gestalts often assists individuals in more creative problem-solving and empathetic living. The developing of all these skills may provide a basis for richer, fuller, more sensitive living. The Christian's purposeful exercise of concentration, imagination and observation may also help deepen his spiritual experience and better enable him to minister truthfully to others, whether like-minded or different in thought and personal convictions.

The facilitator of creative drama exercises in adult Christian education is encouraged to look for ways to increase skills in concentration, imagination and observation. Many of these processes are simultaneous and rarely can be a point of individual focus, but the facilitator may do special planning that makes an overt effort of providing experiences that enhance one or another or all at once. A typical by-product of the creative drama session is often the enhancement of these particular skills as they are a point of practice and a fundamental basis for truthful enactments. While these skills may be improved upon serendipitously through the exercises, the facilitator may also set out to work on developing them overtly through specific exercises which might increase their strength and focus. Many such exercises may be located in most of the creative

drama and formal drama resources, including text books and manuals listed in the bibliography at the end of this treatise. Exercises to build sensory awareness are some of the first places to start in development of concentration, imagination and observation skills.

K. Guideline: Avoid or Dislodge Potential Blockages to Creative Drama

Fear is the most significant block to creativity which must be dealt with at the onset of the creative drama experience. Fear and anxiety about one's image can grip not only the participant but the facilitator as well and strangle any positive movement in the creative encounter. Joseph Zinker wrote about the internal blocks to creativity that even therapists have when attempting to break norms and launch into creative techniques and expressions in their work or with their clients. Just like the therapist--or any professional who has taken on the task of helping others while in a leadership role--the Christian educator may identify some of the same potential blocks to his own creativity. The educator and facilitator may fear their professional stance is at stake if they are perceived incorrectly or in a distorted manner by their colleagues and students who expect them to behave in certain ways and thus succeed in their leadership position. So attempting anything new always has the potential risk of failure--if only to the extent that one is then perceived by others as being less than perfect or not in complete control. Zinker points out that if the leader's background is based in scientific research, he may face the crazy notion that science and art somehow do not mix. For he may rationalize that "scientists are hard-headed and disciplined [while] . . . artists are soft and sloppy. If he is not hampered by the science versus art dichotomy, he may be intimidated by the notion of 'creativity' as a special talent . . . of those blessed with the gift"(62). The result often is that those who do try to behave creatively or inculcate creative methods in their work meet with enormous inner resistance which they have often created themselves.

Zinker suggests a number of potential blocks to creativity which the facilitator and the participants may experience. His list includes: "fear of failure; reluctance to play; resource

myopia; over-certainty; frustration avoidance; custom-bound; fear of the unknown; need for balance; reluctance to exert influence; reluctance to let go; impoverished emotional life and sensory dullness" (62-69). A further elaboration on each of these potential blocks to creativity may help to identify some possible causes of problems the facilitator may encounter when trying to motivate himself and his students into activities of exploration and expression which are based in active and dramatic creative problem-solving. The facilitator who recognizes the presence of these blocks in himself or his participants may begin working at chiseling them away.

As noted above, initially, there is always the fear of failure which blocks the individual from taking risks. This kind of fear may also be wrapped up in anxiety over trying anything new or of being put into a position of possible pain through potential failure. Some individuals cut off their flow of creativity by their internal or external reluctance to play. A key function of creative problem solving is the ability to play around with an idea and toy with all the possible angles and options which may reside under the surface if one would just poke about a bit. A person who is too serious about problem-solving and also afraid of appearing silly or foolish in the process of toying around with possibilities and the experimentation with ideas, may short-circuit a significant channel through which the creative juices might surge. The facilitator's enthusiasm and invitation to play and indulge in creative brainstorming may begin to break down these blockages of fear.

Resource myopia is another potential block and may be reflected in the individual's feelings of the deprivation of his own strengths or facilities upon which to draw for creative insight. He automatically assumes he is not creative because he is not aware of the potentials and skills which may be lying dormant inside of himself. Just as he feared, he may indeed have a significant lack of personal creative resources if he has spent a considerable amount of energy resisting input and denying gifts, thus allowing them to atrophy over the years. The other end of the spectrum of creative blocks may be realized when the individual simply cuts off his flow of creative resources if he possesses determined rigid methods of problem-solving and already-established and routinized patterns of thinking. He may have ceased looking for

alternative reactions and has therefore settled into a comfortable apathy which keeps him from checking out his own assumptions.

In seeking to avoid frustration, the individual may set up a block to his creativity by giving up too soon when faced with obstacles. This avoidance also prompts him to resist pushing further where he might be able to eventually find the solutions to the problems if he had only stayed with the process. He may avoid the potential of pain or discomfort which sometimes lies in the pathway to a novel breakthrough. Being conformed to custom and the usual past ways of doing things may also set up a block to discovering creative ways of doing things. Reverence for tradition and the "we've-always-done-it-this-way" mentality binds him to resisting alternative options. If the individual has resisted giving attention or recognition to his powers of intuition and creative visualization, he will probably succeed in impoverishing his fantasy life for the sake of the objective, real world where imagination is often scorned. Developed creativity is more readily exhibited in those individuals who have learned to live with imbalance and to tolerate ambiguity for a period of time when insights are being stimulated and alternative solutions are being sought. The inability to tolerate disorder and the need for balance and symmetry at all costs often sees the cost as having exacted its pound of flesh from a vital form of creativity.

The individual who is afraid to exert influence may also block his creative options because he is concerned that the action may appear to be overly aggressive or pushy, therefore he allows the creative moment to dissipate lest it shake up the status quo. On the other hand, the ability to wait and allow an idea to incubate is a crucial characterization of those who realize heightened creativity in their lives. Those who try too hard to push for results, sometimes are not able to recognize the natural flow of the process where there must usually be pressure and resistance and then a period of reflection and incubation before a product of creativity can emerge. An impoverished emotional life which expends excess energy in blocking spontaneous expressions also may serve to block the creative process. Not recognizing the senses as primary vehicles of observation and awareness, may serve to block them as channels through which creative images

may be received.

All or some of the above are potential blocks the individual may unwittingly set up against being open to using creative means of exploration and expression. The facilitator is encouraged to be on the look-out for their potential blocks in himself as he seeks to be a leader of creative endeavors. Likewise, he may be able to recognize the potential blocks in the participants which may then promote in them attitudes of fear and suspicion and behaviors of resistance at junctures in the creative drama experience.

Many adults in contemporary American society were brought up in an educational environment which did not always expect them to participate actively in the learning process. They were expected to respect the persons in authority and not to question form or content of the educational experience. Some also were expected to hide their true feelings in society lest emotion become a crutch or a revealer of hidden identity. Men were *men* and did not cry or show weakness. Little boys were taught to be "men" as early as possible. Women had certain expected roles of weakness and fragility as well as nurturing and subservience. Men worked outside the home, moved around in the dog-eat-dog world, while women were the homemakers they returned to in the evening. Children played, but adults did not. And even in certain cultural and sociological frameworks, such as extreme poverty or religious ritual, even children did not *play.* The roles and expected behaviors of earlier generations seem to have been more clearly proscribed than those of today to older adults who often feel they are a logical product of their upbringing and thus rarely attempt to upset the traditional system.

Many of these former cultural expectations cause some adults to be reluctant to expose themselves in groups where they perceive they might appear weak, foolish, childish or neglectful of social expectations. One may find that some adults wait to be given permission to enjoy child-like activities, such as creative play, before they can venture forth whole-heartedly. Weisberg and Wilder have made some observations concerning the reluctant adult participant in creative drama exercises. They also suggest ways in which to deal with their potential and realized

fear and reluctance. They suggest that the facilitator first know that sometimes she may need initially to sell the group on the power of imagination and creativity. For adults who have been brought up to survive the great Depression and world wars and who have been ensconced in the work ethic for a number of years, creative drama may seem frivolous. The facilitator should seek to draw the parallels between the necessity of daily creative problem solving in the arenas of home, work, and even the scientific laboratory and overtly developing the skills to cope in those areas. Participants may have to see the need and practical value derived from engaging in the imaginative and creative process. Once they are able to rationalize the practical function of creative activities, they may eventually allow themselves to enjoy their time participating.

The earlier mentioned fears of failure, of trying new things, of the unknown and change, of appearing foolish or weak, may also get in the way of their potential for enjoying the creative drama session. One of the most important things a facilitator may do to combat their fears is to model the kind of behavior which invites them to participate in a joyous, adventurous, affirming way. Establishing an atmosphere that is free of censure, ridicule, competition and judgment may help to send the message to the reluctant participant that his fears of humiliation because of failure will not be realized in this group. Again, the promotion of mutual trust, encouragement, support and affirmation is the most effective tool for combating common fears of vulnerability. Physical affirmation through eye contact and the reduction of pressers which show the participant that it would be all right for him or her to choose to pass if things are uncomfortable are other means of giving the anxious participant messages of acceptance.

A facilitator may assist individuals in the group to feel more welcomed and less ill-equipped, if she is able to lower her own status in the group a little bit. If she can maintain a sense of humor, being able to employ some self-depricating stories and jokes to show she too is a human with feet of clay, the participants may exhibit a reduction in their anxiety to get involved. The facilitator who is able to laugh with the participants extends a warm invitation to enter a climate of enjoyment. Weisberg and Wilder also suggest that sometimes a sensitive facilitator may

be put off or discouraged by some blocks which may not really loom forebodingly as they are being perceived. There are techniques for maintaining a sense of objectivity about the work.

> An anecdotal record is useful, both in working with the dominant person and in working with other "difficult to handle" participants. Such a record can help the leader separate behavior from inferences about behavior.... Through looking at the situation objectively, via the anecdotal record, you can see that the situation is not as hopeless as you might have thought. You can begin to deal with what is really happening instead of what you infer is happening.... It often comes as a surprise that a personality trait which we find difficult to deal with is not always perceived in the same way by the rest of the group.... We should always remember that the very energy, the life force, that sometime frustrates us can also become the spark, the driving force for exciting drama. (80)

In reference to dealing with what may appear to be frustrating blocks to participation, the facilitator must also recognize that there are often different kinds of participants just as there are different styles of learning and different personality types. Some folk will always be predisposed to enter in to all activities joyfully. Others may only enter the activities willingly after a certain amount of prodding and assurance from the facilitator or others in the group. Still others will choose to linger around the sidelines most of the time, regardless of what the proffered rewards are or the delight others are expressing with an activity. An individual's physical condition and mental and emotional disposition will have some impact on their motivation to participant. In some cases, the facilitator may not be able to do anything about these factors.

As facilitators work with adults in contexts of participatory learning where they are attempting to tap the resources of creativity, much fear may be allayed by simply keeping the point of focus on the process and problem rather than on the end-product or the problem-solvers themselves. Absorption in the process--the theme, the problem to be solved--often focuses the attention away from one's own inhibitions and concerns about safety and exposure. With the focus on the process, the participants are more concerned about the discovery and the solution to the problem and hence become less aware of themselves, less self-conscious of their own shortcomings and inadequacies which make them fearful of exposure. It is not unlike the kind of losing of oneself that comes when playing a game of ball. When one is intent on the game--the

solution to the problem--one interacts with the ball and the other players and does not have the time to think about one's own body, how it looks, and its limitations. Self-consciousness slips into the background when the foreground focus and point of concentration is on the game, the solution to the problem, the process, the development of the product, and not on the players themselves.

GUIDELINES FOR FACILITATING THE CREATIVE DRAMA SESSION

This section will briefly consider several prerequisites for successful creative drama sessions, present an overview of the creative drama process, and set out specific guidelines for leading successful creative drama sessions with adults in Christian education groups.

Three major prerequisites aid in the successful establishment of creative drama in a group setting. First, there must be a co-operative group feeling which includes a concern for accurate portrayal and understanding of the issues. Secondly, allowing that one must not be overly rigid in the setting up of the experience, the participants should have some knowledge of the situations and persons they are to represent so that they are not asked to perform in a vacuum. Finally, the playing should be used as a device for learning and discovery and not a performance end in itself.

In order to be the most effectively used, creative drama role playing sessions must follow a basic pattern of initiation, enactment and evaluation. First, there is physical and mental preparation for the experience--initiation. This is followed by the experience--the enactment--the core of the activity. Following the experience, there is reflection and discussion--evaluation about what happened and what can be learned from it. The participants do not come to the session to engage in a process which is similar to many they are used to: sitting and listening and perhaps discussion at the end. They learn by doing.

An effective and responsible format for setting about doing creative drama is to begin by defining the problem. This is often done by the group, although the facilitator may have initiated

some questions concerning the issues or needs. The group and facilitator then establish a situation. It is determined what characters or vehicles will be needed to play out the situation and the characters and means are then selected by a combination of volunteerism and assignment by the facilitator. Often this step is followed by a period of briefing and warming up the actors and the observers (if there are outside observers or if there is the remainder of the group who now choose to watch the action). The event is played out. Sometimes it includes stop points where questions are fielded, possible reversal of roles is suggested, other incidents or issues are encountered as "what ifs," and segments are replayed for clarification or for the prospect of looking at the issues from other vantage points. Following the experience is a group discussion of the event and the process of analyzing the situation and behavior by the actors and the observers. Finally, the group engages in making plans for further testing of the insights gained or for practicing the new behavior implied. The following is an elaboration of the general process of creative drama.

Most groups are open to the suggestion of a creative drama role playing alternative if it is not presented as a potential for threat or a forcing of vulnerability and stark openness. The facilitator must first be certain in his or her own mind that these intentions do not govern his or her own reasons for wanting to use creative drama. Care must be taken to avoid becoming an overly-enthusiastic pitch-man out of an apprehension that there might be resistance concerning the proffered exercise. There is a sensitive level at which the suggestion of role playing or creative drama may be offered. It is a median point between plunging in and surreptitiously imposing it on the group or at the other end apologetically giving them all the reasons they might not want to take the risk. Many groups, just like individuals, resist change unless it is presented to them in an appealing manner. Often they become challenged and enervated by the prospect of doing something creative, fun and participatory if it does not mean they will be put on the spot or unfavorably exposed. The leader should not hamper or destroy the group's natural enthusiasm to do something different and creative by informing them in detail ahead of time all the positive side-effects they should expect from this experience or even burdening them with too many

preliminary rules and guidelines. These tactics become red flags and are sure ways of curtailing enthusiasm and putting the group on their guard for fear of exposure. Enough information to whet the appetite for the challenge is better than lengthy explanations that douse the spark of anticipation.

Normally, in the course of the creative drama group's existence, the group will have a say in what they choose to improvise. This say or input may be implicit or explicit. The themes chosen may be a result of what the facilitator has been noticing is an issue with the group or individuals in the group, or they may be chosen because the group has discussed and selected issues. Structuring of the situation follows a brief discussion with the group, or may even be an outgrowth of another aspect of previous study which they now wish to explore further through creative drama. Different levels of structure depend upon the readiness of the group or the intricacy of the theme. Exploring historical situations requires more specific pre-structuring than spontaneous role-playing of interpersonal relationships. In the more structured dramas, the leader assigns roles and reiterates the basic situation, characters, and conflicts, then leads the participants in pursuing their own unfolding of the plot and resolution of the conflict. In less-structured improvisations, the leader only designates the broader area of life, or the over-riding issues, and sets the exploration in motion. In totally unstructured frameworks, the participants create completely out of their own concerns or joys. Usually someone must be designated as leader to control the start and finish of the experience, otherwise it may drag on or fizzle out. In some instances the creative drama experience is an ongoing process whereby the group works on a developing story line and creates an entire plot and script through improvised play of various segments of the whole piece. In these cases, the participants take on various roles of the suggested characters and maneuver through their plots and dramatic circumstances based on a broad story line from a piece of literature, from the bible or from a suggested outline determined by the group ahead of time. At certain points they stop and determine where they will go on from there based on further discussion and findings from what they have already played.

Sessions like these may take anywhere from a full hour upwards to several days of one or two-hour sessions. Sometimes this kind of format is used within the contexts of a workshop or retreat motif, or even as a unit of topic development during the course of a specific class.

It is crucial to remember that the playing should be used as a device for learning and discovery. The purpose of creative drama is not to focus on developing a script or a production to be viewed by others as a performance. The focus is on the process rather than the product. However, some groups have been so taken with their own spontaneous improvisation and particularly those which they have developed over a longer period of time, such as that described above, that they have then wanted to share it with an audience and consequently worked to perfect and produce it for public viewing. But that should not be the initial intention as it would thwart open exploration and mandate a rigid form to follow at the onset.

It is appropriate now to consider specific guidelines for a creative drama session.

A. Guideline: Pay Attention to the Initial Physical and Emotional Environment

1. Since most adults in the Christian education context are used to sitting in chairs and listening to speakers for their learning experiences, it may be best to start from where they are. Chairs are often safe places and there is no reason why they can not provide a starting place. Small group discussions might be started by having individuals move their chairs to face each other in cluster groups. Exercises may even begin with role playing done by pairs sitting and facing each other, similar to the discussion and debate techniques they are used to. Some creative exercises with props may still be done while in chairs or at tables. The voice, eyes, arms and upper torso can still be used effectively while sitting, so if this provides a safety mechanism, the chair may be used as the first stage for performance in creative drama. Even some exercises for warm-up may be done while sitting--including meditation, guided imagery, journaling, and manipulation of tactile items such as clay, paper, wood and fabric. Sitting *is* a starting place.

2. Although sitting may be a possible starting place if the participants seem reluctant to

interact at first, the ideal is to move into a format of a combination of small motor and large motor activities; sitting and standing and moving about. Therefore, the set-up of the physical environment should also be of some concern to the creative drama facilitator as it is to any small group co-ordinator, but ultimately with the hopes of space enough to move around in. Is the room uncluttered and flexible enough to allow for some movement, the rearranging of chairs into cluster groups, the division of small groups to the extent that they are provided a small space around them in order to focus attention and give a certain amount of distance and a little bit of sound barrier while they are working in groups simultaneously? Is it possible for some to sit on the floor or in more informal configurations if they choose? This is not a mandatory function of the room, but some small groups find that carpeting and couches add to a warm and inviting atmosphere. If the facilitator has a choice of selecting a room or a place where these kinds of interactions may take place better than in a pre-assigned stark classroom setting, it would behoove him to try to move the group into the environment they would feel most comfortable with. In some cases, a home setting is just as flexible for these purposes, for it may provide a large room for the whole group meeting as well as smaller rooms throughout for clusters to adjourn to. The facilitator should also ask questions concerning the comfort and climate of the setting. It is warm or cool enough? Is there proper ventilation and adequate lighting? Is there enough seating available to accommodate the entire group? Will the space be available on a regular basis, or does the group face the prospects of having to move weekly or not knowing where they will meet next?

3. The emotional environment is as crucial as the physical environment when beginning a creative drama session. As mentioned earlier, a climate of trust, encouragement, acceptance and protection are imperative. The facilitator may wish to look back at that section to rehearse the necessary functions for providing that kind of emotional atmosphere. Some groups will become immediately absorbed in the process and glide right along with the dreams and aspirations of the facilitator. Some other groups may need more patience and nurturing as their lack of concentration or their self-consciousness may result in nervous laughter or withdrawal. If this

occurs it is helpful for the facilitator to accept the situation and look for alternative ways to release the tension. Humor is often a vehicle for release and correctly applied may send the message to the participants that this is an experience which may bring delight and enjoyment with their mutual support. The carefully selected warm up exercise is often the best vehicle for the dispelling of emotional and physical tension.

B. Guideline: Prepare Physical Exercises Intended to "Warm Up" the Group

Facilitators may locate specific warm up exercises in actor training books, improvisational theatre books, theatre games books, group dynamics books, educational drama books, human resources manuals, sensitivity training resources, creative drama books and even regular party and game books. The "ungames" books for non-competitive interactive games are excellent. The extent of the warm up activities is only limited by the imagination of the facilitator.

1. The warm up exercise is a way of getting the individual body and mind ready and flexible to move into the creative drama experience. It is also a way of getting the cross-movement and communication of the group flexible in order to move into creative interaction. The initial warm up exercises help the group to transcend the typical gaps that have formed between them since the last time they met. The warm up exercises may not only help to stimulate the flow of blood and breath through the body and provide a limbering of the muscles, but also help to stimulate the flow of imagination. Warming up may help to reduce the anxiety that persons often bring with them from the outside world as well as their own inner tensions which form barriers to trust and exploration. The warm up exercise may be a vehicle to help create a balance within the individual and within the life of the group, so that participation and exploration may evolve from a center of equilibrium that is established between group members and the individuals themselves. In many ways the warm up exercise is similar to the ice-breaker at a party, but with more focused intent.

2. The warm up exercises may be taken from many sources and have various focuses.

Some warm ups are simply physical stretching and playing. Some warm ups include group exploration and game playing. Some warm ups are only verbal-- engaged in by the individual, by small clusters or even by the entire group simultaneously. Some warm ups are based in mental imagery, while others become physical metaphors. The facilitator should select those warm up exercises which will bring the individuals and the group to a point of readiness and attention for the creative drama exercise. Many warm ups simply segue into the exercise itself rather than remaining a self-contained entity. Some facilitators prefer that the warm up have a distinct connection to the subsequent exercise so that the participants do not have to shift gears so radically. In this way the warm up provides the function of warming up the individual, the group, and the exercise as well. It is the first step in preparedness.

3. The creative drama session, by the very nature of its dramatic roots, requires action as the core of the discovery process. The individuals move around the space and interact with one another. For adults, particularly, this movement and interaction expectation may catch them off guard, finding they are not quite ready for this kind of participation. Just as an automobile needs warming up on a cold morning or when the engine is sluggish, so do the mind and body of the participant in creative drama. An essential preparation for creative expression is relaxation. Brief moments (3-5 minutes) of centering exercises counterposed to physical warm ups help participants derive comfort and focus as well as intuitive energy. Creativity rarely emerges in an atmosphere of stress. Emotional stress may sometimes be reduced by physical relaxation. The warm up for creative drama is similar to the warm ups that a performer or an athlete may go through. But instead of simply serving to stretch and lubricate the body, they also stimulate the imagination for upcoming use. The warm up is usually beneficial to give the group time to grease the creativity machine, as it were. Warming up is a form of priming for action.

The warming up of the group at the onset of the session may take a number of forms. It may be a simple game so that the individuals are helped to feel comfortable with each other and put in a relaxed mood so that they can think and create clearly. Warm up exercises are a form of

preparation, providing the individual and the group a bridge from the outside worlds' concerns into the needed attention for the creative drama experience. They provide the stretching as mentioned and also a distancing so that focus may be clearer when the imagination is called into action. The warm up exercises help to prepare the participants by essentially breaking the ice between them and warming up the environment. They are used to help melt away anxieties as the individuals allow themselves the permission to play. Warm up activities may take any number of forms and are often garnered by the facilitators from gaming sources and exercise manuals.

4. Physical warm ups may include relaxing and stretching exercises as well as energizing activities such as are possible in certain group games. Some warm up activities may simply be group mixer types which prompt the participants to get out of chairs and move among each other in a friendly manner, often with a certain designated goal in mind suggested by the facilitator. Some warm up activities may have the purpose of stimulating the imagination and might suggest non-verbal as well as verbal means of promoting creative thinking. The warm ups should be challenging, but not anxiety-arousing or overstimulating so that energy is depleted before the actual creative drama session is begun. They are just what their title implies: exercises for warming up the physical, imaginative and emotional apparatus before getting in gear for action.

C. Guideline: Select the Situation on which to Focus for the Session

In setting up the situation to be played, the basic elements are the problem and the characters. No special equipment is needed except adequate room for movement. The facilitator should explain to the group that they are going to participate in an unrehearsed skit to find ways of solving some problems of concern to all of them. It is a good idea to begin by asking a series of questions to help define the problem and establish the conflict situation. At this point, the director accepts all responses to get facts, to broaden understanding of the problem, and to word the problem more effectively, and asks other questions to stimulate or provoke further thinking about the real problem or conflict. When the facilitator has determined that the group itself will come

up with the issue or problem to play, there are means by which the problems can be selected. The facilitator may give the group a chance to explore several kinds of problems by asking them to brainstorm for a list or write down ideas from individuals. When the problem is a group decision, the facilitator should not pick the first one that comes along without hearing others, but should get a pool of ideas before one is selected. The facilitator should then observe the group in their problem-solving process (that of selecting a topic) and notice which of the topics seem to float to the top, stimulating the most interest and applicability. The facilitator may then have to make a value judgment on the feasibility of the final choice based on time factor, degree of difficulty, personal resources available in the group to deal with the issue, along with other factors that would make final selection possible.

1. The planning period focuses on what will happen, not on how it will happen. No indication should be given as to the direction that the resolution should take. The problem or issue to consider should allow for immediate absorption so that the participants may quickly find themselves on familiar ground. Therefore, the problem selected should arise out of the needs and concerns of the participants. When considering the limitations of themes, the group has all the world from which to choose. However, it may be the objective position of the facilitator to help in narrowing down a theme so that it is indeed manageable with this particular group in this space with the allotted amount of time.

2. As mentioned earlier in the section on meeting the needs of the participants, the facilitator can come to an understanding of what the issues for the group are in various ways. He or she may intuitively know from having worked with them over a period of time. Or the situation may have arisen out of a previous incident the group had shared, seen or discussed, so that it may even become a sequence or series of themes. The problem may be an on-going one in the group, an issue that was raised the last time the group met, or even something that has occurred since they last met. The issue may be pertinent to the community at large, families in general, or to all students or parents or teachers, or to certain religions or cultures or committees. It may be an

issue which occurred in the past or one that is expected to arise in the future. Again, all the world is a stage and any issue can be played by any number of characters on that broad platform.

3. To select a problem herself--and this is also a viable option--the facilitator must be in tune with the group's needs and must consider the relevant resources and possible objectives in connection with the group and its purposes. The facilitator "sensitizes the group to a problem and creates a climate of acceptance, so that students feel that all views, feelings, and behaviors can be explored without retribution" (Joyce, 246). Each person in a group is an individual and each group of persons is unique, so needs and objectives may vary vastly according to the configuration of the group of individuals. The facilitator may determine what are the changes desired for the group or for the individuals and what kind of experiences may help bring about those desired changes in order to settle on issues for creative drama.

4. The facilitator may consider issues of selection around the potential for the problem of either being solved within the framework of the single session, or determining if it is open-ended enough to provide a situation which may be started and stopped repeatedly, even carried over to another session. The selection of the issue and focus of the creative drama enactment should also consider time for set up and time for debriefing and evaluation. These are crucial aspects of the entire process and should not be considered as appendages which can be chopped off if time slips away. Will the issue allow for interesting and progressive development or is it inherently rigid and narrow? Will it generate overall interest, or does it only engage the concern of one or two people in the group?

5. In terms of role playing for social values, the facilitator may choose to locate pieces of literature, biblical selections or problem stories which may be considered as vehicles for creative drama wherein the story stops at a crucial point of decision making or where a dilemma has arisen. These kinds of resources or vehicles for departure provide an issue to deal with and a particular problem on which to focus, but they also allow for a level of disassociation and detachment when the concerns have not come directly out of the experiences of the participants.

Some will find these creative drama options somewhat less emotionally involving and less potentially stressful. They may also provide deeper dimensions of fantasy and dramatic options through an imaginative story line. To use a story or literary selection as a basis of the creative drama, however, must be pre-determined by the facilitator as it requires specific research and selection.

6. The enactment planning during this problem-selection step should actually be minimal to ensure the opportunity for spontaneity during the playing of the roles. No one should ever be worried that they must find the "right" way to play the role, or the correct way for the teacher or group to accept the performance. Actually, the reminder must be made that the creative drama event is not to be considered a "performance." However, the planning stage of the play must include the identification of the problem, making it explicit and allowing for broader exploration of the issues. The facilitator must also be certain to brief the participants again about the nature of role playing, that it is a spontaneous and creative process whereby the participants will attempt to explore attitudes and human behaviors in reference to the stated circumstance and uncover potential solutions to the issue. It must be reiterated that there are no correct and specifically sought after hidden answers, but that the process is entered for open exploration and expression through the enactment of roles.

D. Guideline: Select the Methods of Enactment

Once the situation(s) has been determined (and often this may be decided ahead of time by the facilitator if the circumstance calls for it), then decisions must be made concerning the method or methods of the enactment and the characters needed to play out the situation. A variety of methods may be used to work through the issue or solve the problem. Some major types of creative drama methods include abstract transformations, single role focuses, role rotation, multiple roles and story-line development. Abstract transformations do not focus on human characterization as much as they do on discovery through abstract metaphorical action, such as

mirroring, dance, pantomime, masks, puppetry, machines, and ritual. Single role situations are usually focused issues of interpersonal and relational conflict. This type of issue may be used when the group is small or when the process may merit breaking the entire group into smaller units of two or three which may then play the issue simultaneously. This is a manageable method whereby all the members of the group are given the opportunity to experience the role playing. It also affords the time and feasibility of reversing the roles within the small group of diads or quadrants, so that not only does every one have the chance to play a part, but they also have the chance to play the other side and get a look at an alternative perspective. This is also a method in which skill practice may be incorporated. For instance, groups of two or three may practice interview or counseling techniques while in role.

Some facilitators prefer using the technique of simultaneous role playing or improvisations in any groups where they are able to break the group easily into pairs or triads. In this way the whole group is participating simultaneously, no one is "being watched," and many insights may be discovered in the same amount of time. This facilitator prefers to reduce the opportunity of having observers from without as well as from within the group since the purpose of creative drama is rarely as a performance for an audience. In fact, in many cases, having others look on has a tendency to make the players feel they *are* performers which then affects the truthfulness of their role enactments. They sometimes feel the focus is on them personally, which then removes their attention from the focus of the problem and on to their own self-consciousness or their need to succeed as an actor.

The multiple group format of creative drama gets everyone involved without a sense of embarrassment or self-consciousness about being put on the spot. It also assures moving the experience further away from the performance prospects that a play with observers would risk. Adults particularly like this format, because most of them feel discomfort from being on display in any way. Adults are also usually capable of pacing themselves and controlling their own small group planning and follow-up discussions. In this format the facilitator gives instructions to the

large group, which each small group then follows individually in different parts of the room. The facilitator may roam from group to group enabling the flow and inserting further suggestions. The facilitator then comes back to a neutral position and gives further directions to the entire group for the next step. The final evaluation is then also first done in the small groups, then opened up to sharing in the large group as comparisons are made of the various experiences.

In the larger role reversal mode, the format is designed more along the lines of the larger group looking at the issue together, with a selected few playing the initial roles or characters and then others taking over those roles or characters at designated times in the enactment or after an interruption and discussion which adds input and possibly changes focus. It is a method which may be used to try a variety of perspectives on a given communication method or problem-solving option or developing story line.

Multiple role plays may engage a larger number of the group in a story conflict or the improvisation of an ongoing situation. Some of the rest of the group may provide the function of observers and objective bystanders who may then provide meaningful input and evaluation for the situation to continue along another vein or to develop further with additional suggestions. The observers may also play the parts of additional characters who may come on the scene later in the development of the improvised script. Some creative drama situations may include factions of all the models within the sequence of a single session. No group must feel they are limited to only one form of play or to a single style. The creative facilitator will also be on the alert for additional methods of maneuvering the process for the optimal benefit of the participants.

E. Guideline: Select the Characters to be Played

A selection of the characters necessary for this segment of the situation, a brief description and analysis of each character, and the relationship each character has to the others is the next significant step of the setting up process when using role playing situations. Who will play whom and why, is the focus of selection. The selection process may evolve from several

considerations. Is the situation one that is of concern to a particular participant and would he or she then benefit from playing a certain role? The selection of the persons to play which roles may either be completely at random if the person who plays it is not significant to the purpose, or it may be specific, determined by the desire of the individual to play the part, the group's notion that the part would be benefited by the particular individual playing it, or by careful selection made by the facilitator.

The facilitator may determine who will play which parts based on perceived needs of the individuals, the circumstance of the situation being played, an attempt to balance and spread out the involvement of individuals, or in response to the volunteering of the participants. A caution must be made here for the facilitator to be sensitive as to why individuals may select to play a role or why others may be insisting that a certain individual play a certain role. If the facilitator determines that casting an individual in a certain role may only serve to type cast or stereotype him, then alternate suggestions must be made in order to protect the individual. Sometimes, even out of good humor or jesting, the group may not realize they have placed an individual in an awkward position or in a vulnerable spot from which it may be difficult for him to extricate himself. This is where sensitive awareness on the part of the facilitator may provide a protective framework for the individuals she has come to know and understand. Even in some cases of not knowing the individuals or the outside group dynamics very well, the facilitator may be able to sense if a role would not be beneficial for an individual or if the others are instigating certain casting just out of a general good-natured spirit, or out of a desire to make a certain point.

In the selection of persons for roles, the facilitator may use several criteria including identifying those who express an attitude that needs to be explored or those who should learn to identify with the particular role or develop a more sympathetic or empathic position by being placed in another's situation. In many cases, if the creative drama situation is generic enough that all may play it, the group may be broken into dlads or triads and each person in each small group can have a chance to play each role.

Care must be taken after the selection of the characters and in the determination of the roles not to describe the character in too much detail, for this would have the consequence of telling the participant just how to play the role. A basic structure is all that is needed: providing the framework of the situation and the lead-in intentions or overriding attitudes. Just enough information should be provided so that the participant may be creative and spontaneous , but not stereotypically pre-determined. At this stage of set up the facilitator may determine a brief line of action, essentially just telling about how much of the issue will be covered, such as if it will be only an introduction to the problem for the first segment, or if the characters should play out the issue as far as they can go until stopped. Normally, after the set up, the improvised drama is begun and maintained until a break is called for or until the group playing determines a significant place to stop.

Briefing and warming up may take off in several directions. This phase may be quite simple, a mere explanation of the situation again and of the roles and off they go. Or there may be another short break for a very quick warm up which is geared more toward the playing of the roles than the initial warm ups which were geared towards a general warm up of the individual and the group to the entire session. This warm up may include a brief vocal or physical exercise so that the individuals may be more flexible. The body is not unrelated to the mind, so physical exercises as warm up are not to be thought of as totally unrelated to the creative drama expression which follows them. Often the warming up may include suggestions for the participants and observers to watch for during the process.

F. Guideline: Facilitate the Process of the Playing

After the environment has been set up and parameters of space and time are determined, the playing may then begin. Usually the facilitator will put a role playing enactment in motion by brief statements concerning the physical set up (e.g., Bob will be sitting at his desk when Mary enters to give him the message; Dad has just come home from a busy day when the kids hit him

with the request; Moses is approaching the Israelites with the ten commandments, etc.). If some of the group are designated observers, the facilitator may give them assigned things to watch for and encourage them to think of alternative ways the enactment may go or additional solutions to the problem. Depending upon the purpose of the play, the observers and the participants themselves will be on the look-out for certain things to come out of the experience. In one case, the goal of the play may be to gain insights and check attitudes and motivations concerning certain issues. In other situations the goal may be to integrate and apply previous learning to an action situation. In some situations, the play may be designed to gain insight and empathy into how to behave in similar situations, so that the enactment may actually be a form of training.

There are a number of ways the enactment segment--actually the core of creative drama-- may be dealt with. The enactment may involve a single role play that the majority of the group participates in depending upon the number of characters needed. If the character parts are few, the entire group may break up into groups requiring that number and play the improvisation simultaneously, such as a boss confronting a worker, a wife speaking to a husband, a consumer encountering a salesperson. In some other modes, half of the group may play roles while the other half observes and participates in a follow up discussion. The rotation of the characters and roles may then take place, where the initially observing group plays an alternative enactment and the first group observes them and then enters the discussion. Depending upon the purpose of the playing situation, multiple re-enactments may take place, or just a continuation of the same situation with a variety of foci or alternative endings. If the play is designed to enhance skill development, it may be repeated several ways. If it is designed for problem solution, it may be halted when alternative answers are hit upon and then reinstated for further searching. In some cases the purpose of the play is for discovery or problem solving and in other cases it may be for personal or group development. In yet other cases it may be for the application of learned information into a plot development or an alternate story line. Sometimes the purposes are not finely segregated and instead they flow from one to another or become a gestalt experience.

All improvisations, role playing and dramatic simulations for the purpose of discovery should be preceded with discussion and followed with discussion and feedback. The acting-out may be interrupted to discuss the direction it is going and other possible alternatives, but it should never be presented as a judgment of the expressions being offered. If the participants sense any atmosphere of judgment, even from enthusiastic comments like "Good!" their performances will soon be reduced to mimicries of proper behavior for the sake of positive strokes. The group may wish to explore alternative endings, but should not feel they are looking for the "right" alternative ending which may be lodged in the deep recesses of the leader's mind. The benefits of the creative drama activity depend largely upon the enactment and particularly upon the evaluation and analysis that follows. The benefits of application also depend in large part upon the participants' perceptions of their roles and characters and their engagement in them while making connections to their other roles in life or to the information they are learning about the topic or theme of discussion.

G. Guideline: Provide a Protective Framework for the Experience

The facilitator should provide a protective framework for the creative drama experience. Much of the purposeful benefits of creative drama games and role play with groups in religious education are in no way connected to actor training. In essence, the shared game experience of the group may become a metaphor for further insight and growth. The participants may use the discoveries in the role play or dramatic game to repeatedly refer back to whenever they find themselves making metaphorical leaps to spiritual truths and interpersonal insights in future instances. They may discover the reality they might face in a daily experience is now "like" the incident which was formerly experienced in creative drama, and they have the option then of applying the learning from the hypothetical enacted experience to an actual experience. It must be emphasized, however, that although the growth and discoveries may be therapeutic in a sense because they often open awareness and insight which leads to problem-solution, the exercise is not

intended to be therapy as such. A strict warning must be repeated here to any teacher or religious educator attempting to be an amateur therapist. The facilitator should never use the exact personal details of the person's sensitive or personal problem, but should create only a similar situation, using the roles and not the specific persons. The facilitator must maintain aesthetic distance so that the group may easily stop to evaluate the process and the outcomes and then continue again with new insight. This distancing factor in creative drama serves to move the process away from the arena of psycho drama where it is the prime intent of a therapist to have an individual continue to play through a personal event in order to experience catharsis and healing. Only the trained therapist knows how to handle those moments of psychological breakthrough which may occur through a controlled experience in psychodrama. Providing opportunities for individuals to experience growth through participative discovery and group interaction is a credible endeavor of any teacher or Christian educator. Meddling with psyches is not.

Because creative drama does deal to an limited extent with delving into personal resources and can be a viable vehicle for individual change, the facilitator must be particularly sensitive. Living out our own lives in reality, essentially playing our real roles, often causes stress because of our concerns for truthfulness and integrity. Some of this same stress may occur in game role playing as individuals deal with what they want and do not want to discover about themselves in the role and their insight into others playing those roles. This process often incurs a degree of emotional outlay. Here the teacher must assist in protection. Gavin Bolton suggests that the notion of 'protection' is not necessarily concerned with protecting participants *from* emotion, for unless there is some kind of emotional engagement nothing can be learned, but rather to protect them *into* emotion. "This requires a careful grading of structures toward an effective equilibrium so that self-esteem, personal dignity, personal defenses and group security are never over-challenged" (128). Often individuals may have acquired a set of rigid roles or inappropriate roles as a result of inadequate modeling. The creative drama role playing experience may assist the individual in coming to terms with the roles he or she plays in every day life and plunging deeper in a personal

reservoir for resources to adapt and shift those roles which have become inadequate. The sensitive and perceptive facilitator of creative drama may help group members to expand the limits of their experience and to stimulate their artistic and aesthetic senses. The process may also help the individuals to uncover the predictable and stereotypical behaviors they may not have been aware of but which have a tendency to trap them in uncreative and dogmatic responses to problem solutions. The experience then may help them to explore and develop alternative and perhaps more sensitive and creative roles which may then become natural and unconscious through practice and affirmation.

All of these potentials for attitude and behavior change need be approached with care and concern for the individual who will be encountering the prospects of vulnerability through change. There are several ways of protecting participants through the way the facilitator sets up the drama experience. One way is to offer a performance mode that is cloaked, avoiding direct emotional projection. For instance, instead of the performers dealing with a highly volatile or personal issue in a performance that has them role playing themselves in the situation, they might instead perform in mime or a more stylized fashion or as an inquirer concerning the issue. In this format one is not simulating the actual event, but rather talking "about" it in a more abstract way. Another means of handling issues that may be painful or controversial is not to avoid them but to approach them indirectly through the drama. It is up to the facilitator to be sensitive enough to notice the volatile situations and either provide alternative means of escape or creative pressure-valve releases, such as humor, reversing roles, shifting the focus, taking a refreshment break, or even discussing the nature of the discomfort itself and asking what the groups and the individuals choose to do.

One way of getting to these issues which the group may still want to give attention to, is to enter them at an angle rather than head-on. Instead of staging a full-on confrontation, the facilitator may set up a role play of the potential aftermath, or play it in flashbacks, or in slow motion as a football coach would when reviewing the play and discussing what went wrong. Another

suggestion is to place the participants in roles that do not directly impact the problem, but only indirectly connect with the topic. For instance, if the issue of abuse or terminal illness has been raised, do not play the persons most closely concerned with it, but play more distant relatives or community personnel involved, or even enter it from the vantage point of the media or hospital personnel until participants are ready to deal directly, if ever, with the particular issue.

Finding other metaphors and analogous situations is a method of indirectness that is most common in scripture and can also be applied to this area of protection in creative drama. Locating characters and situations that are similar to the issue at hand but are from a different time, another culture, a generation removed in age or even from a similar literary piece is a way of entering the problem obliquely. Placing an issue from the past or one with historical significance into a contemporary setting is also often quite useful. How would racial intolerance such as occurred in Nazi Germany be translated to a time and place within our own society? How would the handling of defiance in contemporary adolescence compare with the same at the turn of the century? In other words, move the current personal issue forward and backward in time and space.

Expanding roles from scripture to give them personal significance and validity is another way of indirectly dealing with hot items of the day. As Ecclesiastics suggests "there is nothing new under the sun," so might the creative drama participants also find incidents of almost all the problems they face today in the writings of Socrates, Moses, St. Paul and Shakespeare. At any rate, with some creative brainstorming, the facilitator may find numerous options and angles when entering creative drama that still allow discovery and growth through this powerful tool, without the sticky prospects of individuals feeling pressured to self-disclose.

H. Guideline: Take Responsibility to Interupt or Stop the Creative Drama

The creative drama may be run through completely at one shot until it naturally winds down and comes to closure. Most likely, though, the facilitator will watch and determine a time at

which it would be best to stop. This stopping may be when the drama seems logically to have ended, but may be dragging on until an outside closure is imposed. The stopping may be suggested when the group cast of characters or pair of players seem to be coming to a solution, but the facilitator would like to prolong this moment in order to insert another angle, problem, or suggestion for handling the finish. Stoppings may be suggested throughout as the facilitator encourages the players to discuss what just happened or to switch roles or to replay a section. With practice, sensitivity and intuition, and with knowing one's own group, the facilitator will be able to determine the most creative ways of guiding the process along from start, to body, to finish. Care should be taken to be sensitive to possible closures such as when the group has seen enough of the problem through the improvised enactment to now analyze it in discussion and make helpful suggestions. There are times also when cutting the playing might be expedient if the group becomes capable of projecting a number of possible solutions and endings. Another time to invoke stoppage is when the group is struggling too hard, has reached an impasse, has degenerated into useless silliness or has drifted away in attention and continuing would only mean a waste of time. The facilitator may select to terminate the creative drama when it is obvious the group has seen enough of the situation to further analyze the problem in discussion. It may also be terminated when the facilitator perceives the group has reached a blockage or a point at which they can go no further without further discussion or a changed focus. There is also a natural point at which one may intuitively sense it has run its course. It is usually best to cease a creative venture of any kind a little too early rather than much too late.

I. Guideline: Facilitate a Follow-up Discussion

Creative drama should rarely be used without follow-up evaluation and analysis. It is during this particular step that what has taken place during the dramatic, improvised enactment, finds its focus and application. The discussion is a time to crystallize the experience in such a way

that the participants may stand back and take an objective look at what took place and gain some understanding of its implications. This is the step during which specific awareness and subsequent learning may take place. It is the period of reflection and application in the experiential learning cycle.

The facilitator should be prepared with questions to guide the exploration after the dramatic playing. The focus of the play will help determine the direction the question and analysis will take. Some of the questions and discussion will deal with the process, while others will deal with the content. If the play was designed to be primarily method-centered, the discussion will focus on some of the issues which were presented as part of the set-up guidelines, now focusing on the attitudes which surfaced concerning the issue during the play. The post-enactment discussion in this case may seek to reinforce behavior through observations which were made concerning behaviors which emerged out of attitudes. Some of the questions will deal with what the player felt and why during the enactment, as well as what his or her responses were to the behavior of the other players. The questions may prompt a sharing of insights gained during the enactment that the players discovered about themselves. In some cases, if the play was designed to be a practice for a skill or behavior, the questions may focus on having the participant try to integrate what was learned with what had been previously taught, or now to look at his or her problem-solving methods, decision-making techniques, and interpersonal skills.

Some of the questions for the post-enactment discussion and analysis will occur to the facilitator as he or she watches the process and the behaviors that arose during the playing. Other questions will be a part of the initial purpose for doing the play. For example: Did it meet its objectives? The discussion and evaluation may take place in a variety of ways. If the exercise was handled in such a way that small groups or dlads engaged in simultaneous playing, the players may then be encouraged to discuss privately with their partners first what they perceived happened; what they thought would happen, but did not; what they were surprised happened; how they would do it differently if they enacted it again; alternative solutions, and so forth. Cluster groups may

also do this kind of discussion. Another option is for the facilitator to open up the discussion and evaluation to the entire group, observers as well as participants. Questions like the following are often asked:

*How were the conflicts handled? How feasible are the alternative solutions?

*How might the various approaches be applied?

*How could this have been done differently? What could have been handled better?

*What did the characters want and what were they willing to do to get it?

*Why did individuals respond the way they did? What are alternative ways of responding in this situation and in others similar to it?

*How was the story line spontaneously driven? Which information used was plausible and which was suspicious?

*How do the performers feel? What was discovered personally and as a group?

These questions are generic enough to get most groups discussing specifically about the experience they just had. The facilitator may make the questions more specific as the evaluation goes into more depth and certain issues emerge as of greater importance.

There is a delicate balance to be maintained during this phase of the creative drama session. The discussion and evaluation needs direction and some control so that the objectives of the instructor or the predetermined agenda of the group are achieved, but freedom must also be extended to allow the adult learners to make additional discoveries that they or the instructor had not expected. Sufficient guidance must be given to start and move the discussion along and to keep it from derailing or bogging down on minor details, while at the same time freedom is given to take off on tangents that might net serendipitous discoveries. This sensitivity on the part of the facilitator to know when and how to maneuver in and out of this kind of guidance will come with experience and confidence. In adult groups, particularly, the co-operative discussion of a topic of mutual concern is often a dynamic that occurs effectively when all sense ownership of the issue.

There are yet other creative ways of handling the follow-up evaluation and discussion

that involve even further creative drama enactment. During the discussion, the participants may remain in role and discuss how they felt about the experience from their character's point of view. The participants may also line up in league with one viewpoint or another and discuss the finding either while still in role or moving out of role. The participants may also break up the group momentarily to write privately in journals either in character or as themselves about the role experience before they open themselves up for general discussion. As a part of the discussion on insights, the Christian education facilitator may also ask what connections the discoveries have to spiritual matters, the Christian life, the role of the church, the roles the individuals play outside the present context, the various stages of faith development and so forth. Another exercise involving the making of metaphorical connections may be a part of the post-enactment discussion. How was the enactment or findings from it similar to this or that scripture or another religious concept? As the facilitator is sensitive and open, questions and guidelines toward conducting this part of the session will come with increased intuitive ease and spiritual direction.

The facilitator is encouraged to pose questions and give guidance to the participants to help them consider ways they may process the insights they have gained from the creative drama in order to generalize them, and then to apply them. Some of the initial questioning may be asked of the individuals using their role names so that they respond to the behaviors of the character rather than as their own behavior. This technique may help minimize the potential threat a participant may feel if he or she is criticized for the behavior chosen. If it was the character's choice, this provides a dimension of detachment so that the participant may participate more objectively initially. The performer has the option of disclosing whether or not he personally is in agreement with his character's attitudes and actions. The facilitator may then choose to discuss decisions and behaviors of the performers later when the atmosphere appears to be open and inviting to this kind of introspection.

J. Guideline: Determine if a Re-enactment Would Help Reach the Objectives

The facilitator is reminded here that the experiential learning process of activities such as creative drama may sometimes not be perceived as complete until a new learning or discovery is used and tested behaviorally. One way of giving opportunity to determine this learning is to have a re-enactment of the play following the discussion. There are several reasons for using re-enactment as a part of the creative drama process. If there is something in the situation that could have been played differently or that the players now wish they had played differently, this is the time to try it out. If there are added dimensions about the situation that came up during the discussion, a re-enactment is the time to add these dimensions to see whether they affect the role in reality or if they were just suggestions that were not very realistic. An opportunity to do it over again, this time to do it differently or with more insight and sensitivity, is not always the kind of opportunity that life itself affords. This is another good reason, then, to allow that opportunity through re-enactment. The "if onlys" and "what ifs" and "I wishes" might then be realized through additional role playing and also further discussed in a final wrap-up discussion.

A re-enactment is also an opportunity to seal learning that may have taken place during the evaluation discussion. It is a time to practice what may have been discovered and to test whether what was discussed verbally is now truly held in the attitude which will affect the behavior. A re-enactment may also provide practice for a newly-discovered skill. The re-enactment may be simply a continuation of the previous drama or it may be a playing out of an alternate ending or a different solution or another way of approaching the beginning or the climax. In the re-enactment, an original observer may appreciate having a chance to take on a character role and integrate insight he was able to glean from his position of non-physical involvement. This additional run-through may now include new players or may switch the roles of the previous players. It may include adding a new creative dimension like playing alter-egos or mirroring another's behavior. At any rate, the re-enactment is an opportunity for further exploration made after new discovery. When opportunity knocks, open the door.

K. Guideline: Wrap Up by Facilitating Evaluation and Providing a Sense of Closure

After the analysis and any re-enactments, the creative drama session is then concluded with a final discussion, or wrap up. This step includes working out any additional discoveries that may have been made during the re-enactment. It also then summarizes, generalizes, and concludes. After generalizations are made, conclusions about the experience are discussed. What was learned overall and how might it be applied? These conclusions should first come from the participants. The teacher or facilitator is encouraged to resist the temptation to jump in with the answers or to sermonize during this time. Discoveries that are made by the participants stand a better chance of becoming their own knowledge and being more meaningful to them in the end. During this step, the participants may make suggestions about future sessions and other issues or possible resources to look for in the interim until the next meeting. This is an ideal time for the facilitator to bridge the experience with future prospects while interest may be high because of having just participated in an experiential learning situation that he and the participants perceive was satisfying.

Particularly in creative drama sessions in adult Christian education settings, care should be taken to introduce new approaches to the bible with sensitivity. As previously discussed in Chapter Two in the section on stages of faith, individuals are in various levels of spiritual readiness and development. This may be the case even among the group of a single class where individuals will sometimes hold quite diverse opinions and background training in regards to scriptural and spiritual content. Therefore, most instructions must be fairly explicit to insure total group understanding. The facilitator must be sensitive in terms of maintaining an accurate reading at given moments of where the members of the group are emotionally concerning the incidents which have taken place in the group as well as the issues and concerns which have been raised and dealt with.

At the conclusion of the exercises and sessions, the facilitator should include final evaluations so that the learners have a bridge over which to travel towards the next learning. It

need not be, and probably should not be, a call for sermonizing. Neither should it be a simple redaction of what happened: i.e., "in case you didn't get it, this is what we have concluded." But the final evaluation and wrap up should provide a sense of closure. It is a good time for brief, silent, meditation to seal what one has discovered.

Celebration and/or worship are fitting closures for the adult Christian education class. Thanksgiving may also be a part of the closing moments. Suggestions rising from the participants on how to continue in the vein of the discoveries, going farther on and further in, may be discussed. Evaluations on what worked and what did not work and why this or that happened can help inform future plans. An open look at whether objectives were met should be both an informal part of the whole group process and a formal part of the facilitator's self-critique.

Once again a warning is given against the tendency in religious education settings to top off an experience with a sermon or final control by a pastoral or ministerial figure. Some have suggested that it might even be an occupational hazard of the clergy to be placed apart, sometimes on a pedestal of knowledge, toward which the people turn for the answers to their needs and personal problems. Since a pastor is often also considered a counselor, the expectations of the congregation are that he or she is there with the final word or the advised direction one should take with his or her life. This mantle often falls to the Christian educator as well. So, while the pastor or facilitator may not himself be tempted to close the session with a five minute so-there-it-is wrap up, some of the members of the group may be tempted to ask him for one., looking to him for a universal answer. It is strongly advised that this temptation be resisted, for it often has the tendency to give final closure which sometimes only serves to shut the door to further questioning or searching. The group may come up with a consensus for what they have discovered and may affirm the positive strides they have made as a group and as individuals. The group may even make determinations about future directions and decisions that might come as a result of the discoveries they made during the session. They should also be encouraged to recognize that their learning is rarely final and closed, for it may continue to provide bridges to even further discoveries.

GUIDELINES FOR BROADENING THE INITIAL DIMENSIONS OF CREATIVE DRAMA WITH ALTERNATIVE AND ANCILLARY TECHNIQUES

Thus far we have considered several "standard" creative drama techniques. It is now time to consider several additional techniques that can have a profound effect on the outcome of a creative drama session.

A. Guideline: Consider Alternative Techniques to Achieve Creative Drama Goals

Facilitators might borrow from creative problem-solving techniques and brainstorming philosophies to maneuver around and adjust the creative drama experience as well. Visualizing the extreme opposite of the situation and playing it out in all its contrasts may allow the participants to suddenly get a different perspective from this alternate view. Creative problem solving often looks at the flip side for alternatives. Looking at the space around the problem instead of the problem itself is a way of letting the context stimulate a different perspective. The players may step back from the actual characters and play secondary characters instead to get a more objective view of the problem. They may play their roles instead as children who are more audacious and freer to speak and act. They may play the characters in a given situation as foreigners who are not tied to the cultural and language expectations originally played and may therefore look at the situation with fresh eyes. Looking at the space around the problem also means looking at the environment and the circumstances leading up to a conflict that may have affected a relationship. Assuming that all of one's information is wrong and nothing is as it appears (not unlike Alice in Wonderland) is another tactic of creative problem solving. Putting the play into a fantasy setting, looking only at the things undone and the words unspoken, assuming that rumors are false, (and the list may go on and on) are methods of making the mind think in alternative ways. What we see is not always what we get. Human behavior is extremely unpredictable. Individual perceptions vary. Creative drama may help participants recognize and realize these unique differences and learn to adjust to them in tolerance of ambiguity and in

adaptation based on new knowledge and insight.

Further creative alternatives for the improvised play include a variety of techniques of performance during the drama. Soliloquy is an option the performer has of turning out and delivering aloud in a stylized manner the inner thoughts of the character. It is assumed that the other characters do not hear these lines, but the observers receive an added dimension to the character and the subtext--usually what is not often spoken aloud, but is thought. These thoughts may disclose the contradictory nature of the emotions to that of the verbal and physical behavior. Hidden feelings, motivations, and thoughts of the character are disclosed during the soliloquy. The soliloquy gives the performer an opportunity to express inner feelings of the character that the character does not feel free to express to other characters in the situation. This is a way also for the role performer to deal with the conscience of the character while also making decisions about the character's behavioral choices.

Another creative technique in improvised playing situations is the use of doubles. The double is another person who stands along side the character in role and becomes another part of that character's personality. The double may provide additional material for the player, may explore motives, feelings and concerns that are not occurring to the actor as he or she performs. This other performer also provides the function of speaking aloud to the initial performer what he perceives the other's thoughts and feelings to be. The double may be able to help the performer consider alternative attitudes and behaviors for his character. Doubling in this case is not unlike a person talking to himself and thus being able to brainstorm internally on a more intense level. The double helps the protagonist deal with his own resistances and make discoveries in the manner of two heads being better than one. While some of these other opinions and insights may come out in regular discussion as a form of teaching, the format of creative drama using other characters to speak the minds of differing opinions and attitudes, may more readily allow the differences to come forth by means of the role than they may be able to when the speaker shares his or her thoughts directly to a group without the protective mask of a character first.

Mirroring is a means by which another actor copies the behavior of the performer and shows him how he is behaving. The mirror may be exaggerated and deliberately distorted in order to make a point or to arouse in the protagonist a reaction to determine whether he does perceive himself or the enactment of the role this way or not. Mirroring may also be a way of showing how others besides the performer perceive the role.

Reversing roles is a technique that some facilitators say is a must when dealing with interpersonal conflicts. It is a primary way of developing empathy. Particularly in conflict, the reversal of roles helps the individual see the other's viewpoint and perhaps come up with a more sensitive solution. It also puts him into the framework whereby he must solve the very problem he may have been instrumental in causing. Reversing the role in a situation where two have been in conflict puts the individual at an advantage to have to think and feel from the viewpoint of a person he does not like or understand, thus providing opportunity to develop a new sensitivity and tolerance. J. L. Moreno in his book on Psychodrama writes about the implications of reversing roles when he says that "persons who are intimately acquainted reverse roles more easily than those who are separated by a wide psychological, ethnic, or cultural distance. In sociodrama, however, there are values to be derived from error in identification due to this distance and misunderstanding can at times be reduced" (191).

An additional technique is projecting the role into the future. This technique helps the participants to explore how they might resolve a conflict or realize a situation in the future and to plan so that they can better reach their goals even now. Unlike real life, time in creative drama episodes, can be pushed, pulled, and adjusted to fit the needs and speculations of the situation. If an event in the enactment refers to a future event, the following enactment may include that very future event. Likewise with the past. Enactments can look back at what may have caused certain things to happen and play them out slowly to view them more critically, or even play them out in a different way, the way it could have been or should have been. Some practitioners have determined that this re-playing of a past event with a new perspective helps put it in a different frame of

reference so that it may now be tolerated or so that people may learn from past errors. What one may not have seen then because one was too close, one may see now and replay the event to include the new perceptions and thus deal with a potential similar future event with additional insight and new coping tools or vehicles of communication.

With future events, one may conjecture about how it can be handled, may practice the alternative possibilities and thereby feel better prepared for the actual event when it arrives. This kind of creative drama has the same value as simulations for astronauts preparing for life in space or soldiers for battle or lawyers for trials. These are forms of practice for life, without the sometimes deadly consequences of mistakes. Creative drama of this nature has been effective among counselors of special needs people who are being trained to re-enter society. Physical therapists often use some kind of role play to help chemotherapy patients and paraplegics cope with altered relationships, their own self-concepts and suspected prejudices back in their communities after their hospital stays. Counselors in drug rehabilitation programs and re-integration programs for parolees have used role play in future projection successfully for practicing job interviews, resistance to peer pressure, and family healing. Family and marriage counselors have also used this role play technique to help individuals attempt to heal their relationships and practice alternative behaviors when the same conflicts inevitably arise again in the future.

B. Consider Incorporating Ancillary Vehicles in the Creative Drama

The following are suggested tools or vehicles which the creative drama facilitator may include in the session in order to enhance the experience, establish a certain atmosphere, and point the student toward a variety of learning modes. An effective creative drama facilitator may experience success without incorporating any of these suggestions and by simply engaging the group in planning, enactment and evaluation much the same way an effective discussion leader might be able to do. However, the inculcation of such devices as music and journal-keeping, can

add a special dimension which may make the experience for the participant that much richer. These are also tools that can help the facilitator pace a given session in such a way that the group may actually go through the experiential cycle of active to reflective learning.

• Music. Music may be used as an atmospherical and physical warm up. At times a music selection may set the tone for leisurely pacing or the mood for humor and excitement. Music may say in one selection what a hundred words of set-up and explanation may not be able to say in twice the time. Music may also provide a sound buffer around an activity so that individual voices may not be exposed or attended to as the participants engage in improvisation or discussion. Musical background when the participants arrive may set an air of expectancy and anticipation, getting people in the mood to interact. Hearing taped calliope, Dixieland, or jazz music upon entering the room sends a message to the participants to expect up-beat exercises to follow. It may help get them into the mood for friendly interaction. Inserting slower classical music at given junctures may help provide a transformation of tempo and mood. The lyrics or melodies of great hymns and worship songs may provide an introduction to a religious theme for the creative drama. Music may be used as a point of collective sharing to encourage the individuals to unite in their listening, singing and appreciation of the song. Especially in the church where it is a key stimulant for worship, music should be recognized as a familiar activity that all engage in during most gatherings of the community of faith. Therefore, it is a comfortable tool to use for some of the beginnings of creative drama.

The facilitator should keep a file of music suggestions for starting or following up specific themes for creative drama. He or she might also keep a small collection of taped instrumental music with various tempos, moods and themes to use for warm ups, during physical exercises and for non-distracting background sound. These do not all have to be selections of a religious nature. Some classical and folk music are very effective for these purposes. One must remember that vocal selections and lyrics will rarely move into the background sound position, for people will either consciously or sub-consciously listen to the words. Some selections will be chosen

primarily for what the lyrics say and how they fit into or juxtapose with the theme of the exercise and in this case a different kind of attending is given to the music. Other musical selections are used only for the purpose of establishing mood or atmosphere to help another activity to move along. Other music is yet selected as a screening device, to muffle the sounds of voices planning and discussing when groups are working simultaneously in the same room.

- Group arrangements. Some creative drama facilitators have worked effectively with groups of fifty or more, but they usually try to find a way to break the group into smaller segments. Of course, the larger the group the more cumbersome each detail becomes. A larger group takes longer to process information, to communicate in various modes, to change physical arrangements and to follow directions. The ideal maximum size for a group participation exercise is approximately thirty. The smallest size for adequate interaction and feedback is four. Breaking any size group into clusters of two, three and four is best for purposes of total interaction and comfort of individuals.

A workable format is to give introductions and directions to the entire group first. Allow individuals to process the information or to meditate, center down, and ready themselves for the experience. Clearing one's mind and collecting one's thoughts is the first step in readiness. Depending on the nature of the exercise and the mood of the group, this phase may be brief or may take considerable time. After individual readiness, the facilitator may break the group into small clusters. This may be achieved by purely arbitrary methods; "turn to the one next to you, count off in two's or three's, work with the people across the table from you," and so forth. Or it may be prompted by need within the theme of the exercise; "get together with another woman, or man, or teacher, or person who has read that selection or has that concern." The facilitator may decide over the course of time that individuals would benefit from inter-relating with others in the group if they have persevered in choosing partners only from the ones they already feel close to. This purposeful upsetting of the apple cart can be achieved throughout the time of a single session, by calling out directions to now find a new partner. This may also be achieved by having pairs who

have worked together, join with another pair, then have the alternate partners work with each other. The changing of partners should not be characterized by intentions to break friendships up or to force others to relate around the group. The handling of group makeup must be done with an attitude of enthusiasm over change rather than the imposition of change.

Groups accomplish more discussion when they are smaller, so it stands to reason that no one will be left out from talking if the group is composed of two. Diads for discussion and discovery is a good way to start groups in exercises. The two may be open with each other and feel free to share without concern for interruptions. They may establish trust rather quickly because of the one-on-one ability to listen and have eye contact. Moving into triads adds an element of unevenness which stimulates the group to pull in different directions. This pulling and giving amongst three members may become a creative opportunity to find balance. It is difficult to find balance with a triangle, because issues cannot too easily line up on one side or the other. Triads are an effective step up from diads in the small group process. Groups of four and five provide some of the same opportunities that diads and triads do, but they also add to the quantity of input and its diversity. The additional quantity splits the time that each individual shares, but it also adds to the amount of creativity each one may draw from in problem-solving. The facilitator must decide in each incident which is the optimum size group to accomplish the purposes of each step of the experience.

- Silence and meditation. The inward-outward-inward pattern of discovery during creative drama requires time for processing. In the adult Christian education class, silence and meditation should be a part of the ebb and flow of impression and expression. Pondering small and large discoveries is necessary in order to make them one's own. Even though the facilitator feels the tyrannical snap of time's demands at his heels, he must allow for silence and for the opportunity to find the center of one's spirit in which the new truths are being processed and filed. Silence often allows the opportunity for one to hush out the noise and demand of others, while listening for the still small voice of the Spirit. Meditation allows one to go deeper with the silence

and unlock hidden treasures of soul.

The facilitator should not fear moments of silence even during or following energetic exchange. There is nothing wrong with waiting before an answer is offered. The group should learn that it is acceptable to occasionally find oneself without words to respond. It is not the end of the world if an exercise subdues into non-verbals and even silence. In fact, it may be the very trigger needed to allow the right brain to create new metaphorical images. Silence is often a prelude to well-chosen words and creative actions and the facilitator should see to the pacing that allows these moments of silence to happen.

Stopping points for brief meditation before an exercise, sometimes during, and definitely afterwards should be a part of the cognitive planning of the facilitator. They should also be expected as a part of the intuitive response of the facilitator when he or she becomes aware of the need to settle down, center in, and ponder. That is not to say that meditation has to be deadly serious and boring. It may be a time of mental and spiritual refreshing. The facilitator must be sensitive enough and in tune enough with the group and the process to know when it is necessary and when it would be simply nice, and how long it should go on.

- Journal keeping. Ronald Klug's book, How to Keep a Spiritual Journal, suggests that a journal can be more than a daily diary. "A journal is also a tool for self-discovery, an aid to concentration, a mirror for the soul, a place to generate and capture ideas, a safety valve for the emotions, a training ground for the writer, and a good friend and confidant" (Klug, 9). This writer also recommends journal keeping for the facilitator and the participants of creative drama classes.

Since the creative drama exercise is a tool for self-discovery, the personal journal is an aid in processing and recording that discovery and growth. It is helpful for participants to bring journals with them to the sessions at all times. The journal may provide material from which to build creative drama themes if the participant has recorded concerns and insights throughout the week while away from the group. The journal is also a place where the participant may further

process and record what has happened in the group and how it then relates to outside relationships and experiences. It may then provide an on-going meter of growth which is tangible and concrete. When the memory fails, the journal remembers.

As a part of the meditation process before and after creative drama exercises, the student may write in the journal those insights and questions that have come to mind while evaluating in silence. He or she also may write about those things that were disturbing or of an "aha!" nature during the exercise. This becomes a way of recording those ideas and concerns that have not yet been worked out and need further consideration, but would be easily lost in the shuffle of so much to think on. The participants also record what they think they have discovered, the metaphorical bridges to understanding, so that the journal may become a treasure trove of insightful gems. When the memory wears thin, the journal becomes a way of finding the gems to handle again. In one sense, the journal kept during the creative drama sessions also becomes a tangible memento of the experience. "As we reflect on our spiritual pilgrimage, we gain understanding of the dynamics of spiritual life: the obstacles, the predictable crises, the doubts, and the means of grace to overcome these. The preservation of these insights and the memory of God's faithfulness promotes an attitude of praise and thanksgiving" (Klug, 28). If the facilitator journals as well during the session, she may not only respond to the issues the participants are dealing with, but also record her observations of the process. The journal may then be a means of her evaluating and adjusting the experience as she goes along. It therefore becomes a sort of training manual for her, whereby she may make cognitive evaluations of the process while in it. Providing time for her to do this while the others are responding to the session in their own journals is a welcomed provision for memory. All too often facilitators are at the helm of the session throughout the entire time and therefore must wait until the end of the day before they can sit down and try to recall all that happened as well as the content of the individual responses. Allowing oneself to write observations during the time given to the participants for their journal responses, provides the facilitator a breather and a chance to record her reactions to the process while they are fresh in her mind.

The personal journal may become a private space of quiet solitude: a place to befriend oneself and to explore the uniqueness of one's life journey. The journal was a vital part of the lives of key leaders in the church, as well as monastic communities in the past when it was used as a place of reflection as well as a form of communication with future generations. Those individuals often wrote in their journals during times of loneliness and crisis as well as during spiritual quests and intellectual challenges. The journals likewise provided a location to express responses to victory and joy as well as defeat and searching. "In these journals they have found companionship, emotional release, clarification, resolution, the self-affirmation required for courage, the discovery of spiritual resources, and a deeper appreciation of their lives" (Klug, 11). Journal keeping may be quickly becoming an exercise of the past in today's fast-paced society. These are all reasons why this writer includes journal writing in the process of growth through creative drama.

This is not to suggest taking an extensive amount of time on journal writing as part of the sessions, since creative drama is most effective in the doing of the exercise, but it may be valuable to spend just enough time to record snippets of insight before they are possibly lost to memory. This writer often suggests that the students first write their evaluations or insights briefly before they discuss some of them in small groups. This kind of writing has a tendency to focus their thoughts so that their discussions then have a direction from which to start. If they are shared, the participants' journals also provide a source of direction and evaluation for the facilitator as well as a place for the participant to "speak" in private to the facilitator. The participant may write notes to himself and to the facilitator in the journal. These may be simple musings about personal discoveries or they may be direct requests or observations about the class. Writing these notes in the journals, provides for some participants a form of detached communication, safe and slightly removed, but still shared. The facilitator and the participant may always decide if and when they might be able to talk directly about these things after the journal entry has opened the opportunity.

The personal spiritual journal may also be a vehicle for prayer. Writing may be a focusing act, whereby the mind in meditation can select images and words more easily as the body is physically engaged in motion--symbol-making with pen on paper. Seeing the words on the page may help to order the mind to continue in thought, meditation and prayer within a theme. It can provide a discipline for concentration. It may also be a vehicle for giving order to thought. Journal keeping often helps provide balance in the creative drama experience between whole body physical expression and exploration through performance and smaller body expression by verbal discussion in groups, juxtaposed with an internal evaluation and process through meditation, and outward form-taking of that meditation and evaluation through writing.

The activities listed above help to keep the creative drama session balanced in size of movement and form of action between a variety of activity styles. From large group total participation on one end of the spectrum to individual meditation and journal writing at the other end of the spectrum, the variety helping keep the session alive with changing pace and purpose.

GUIDELINES FOR POST PROGRAM ASSESSMENT

The adult Christian educator using creative drama exercises should follow the experiences with (1) personal evaluation and (2) program evaluation. Although evaluation should be a part of the total experience with the group, involving the participants in it at the end of the entire session as well as throughout the exercises, the facilitator must then follow the group time of evaluation with a different kind of evaluation by herself when determining the success of the plan and the future prospects for the group. Looking back at the preliminary objectives and the guidelines for each segment, the facilitator should determine what kind of success was had and where adjustments must be made. This evaluation process may be accomplished through several vehicles. The facilitator first must maintain an attitude of intuitive evaluation throughout the entire process, always seizing and noting attitudes and responses of the participants in order to

spontaneously adjust the process while it is happening and to take note of future input and adjustments based on the present occurrences.

The facilitator also enlists the aid of the students in the ongoing process of evaluation, so that their incidental and enlisted feedback are significant factors in evaluating their responses to the process and their notions about their own growth. This feedback comes through informal communication in casual conversation and in the application and evaluation discussions throughout the process. It also comes through their recorded notions of their insights and growth in their journals which they are invited to share with the facilitator (if they wish) as a means of indirect communication and monitoring of process. The students may also be informally and formally interviewed as to their response and perceived reactions to their own growth or lack thereof. This shall be discussed further at the end of this section. Finally, the participants may respond on measurement devices such as questionnaires and evaluation forms.

The facilitator may also receive more objective evaluation if he is able to enlist the help of an outside observer or colleague who can sit in on the sessions and peruse what is happening without giving the participants the impression they have an audience. This observer may also be a conduit of information concerning participant response for the facilitator if he remains a neutral person and is seen as an advocate for the participants and a help to the facilitator.

A. Guidelines for Personal Evaluation

The facilitator must now review the expected guidelines and anticipated outcomes for experientially designed learning and determine whether or not the individual session and the entire program maintained adherence to the given pattern. The following areas and questions may be asked by the facilitator on an informal intuitive level as he evaluates the session immediately following its closure. They may then be asked informally of the participants in interviews if the situation affords for this to happen without placing what may be percieved by the partitipants as artificial or restrictive measures on an experience which is supposed to be spontaneous and

unselfconscious.

- Assess Needs Fulfillment In the area of adult education, it is suggested that significant learning takes place when the subject matter is perceived by the participant as having relevance for his or her own purposes. The facilitator may now ask if this was indeed the case in the creative drama session. Did it appear that the issues which were dealt with had personal meaning to the members of the group? This may often be determined by how much involvement the members exhibited: was there animated discussion; was there an atmosphere of vibrant exchange; did the majority of the group participate in the selection of the issues and then in the dealing with them through the dramatic interpretations; did they give indications of the impact of the session on them personally in the final evaluation and possibly in informal feedback afterwards?

- Assess the Learning Atmosphere "When threat to the self is low, experience can be perceived in differentiated fashion and learning can proceed" (Mosley, 29). Additional considerations for evaluation of participatory learning may be included in the following observations. The facilitator may review the creative drama session and ask whether the atmosphere of the learning process provided for a reduction in threat to the individual. Did it appear that external threats were at a minimum so that the learning opportunities could be more easily assimilated? In the active involvement of the planning, during the enactments and in the discussions, were most of the individuals exhibiting the kind of participation which reflects openness, a search for truth and understanding, and a willing freedom to express? Could the facilitator perceive from the tone and tenor of the interpersonal communication and the group interaction that individuals felt enervated by the process and participated voluntarily, adding constructively to the group resources from which all would draw to make additional discoveries? What levels of understanding did the facilitator perceive were reached in the discussion process as well as during the enactments? Did the group seem anxious to continue and were they able to generate additional material and questions for further maneuvering through the process?

• Assess Creative Stimulation and Response Other basic benefits of creative drama which are applauded by proponents of the field should be considered when evaluating the effectiveness of the program. Creative drama experts suggest that consistent participation and experience in this art form may exhibit a cultivation of poise, self-confidence, body coordination, vocal flexibility, listening skills, critical skills and fluency of expression. These strides are particularly evident in children who are still in process of developing these skills. They also mention that creative drama has had the effect for some of stimulating creative abilities, developing inner resources and imaginative experiences. The exercises have been known to promote creative thinking, teamwork, cooperation, empathy, and dependability while encouraging individuals to interact effectively with each other.

While the above are general proposed benefits of creative drama as well as many segments of participatory education within traditional learning environments, they may also provide a framework from which the facilitator might evaluate the value of the exercises she prepared and guided. Did some of the positive benefits indeed come about on behalf of the participants? While many of the above might only be observed over a long term, perhaps some of the others may become evident in a single session. The notions of empathy, teamwork, cooperation, dependability and creative interaction are some of the very bases from which creative drama ultimately must function. Indeed, if teamwork and cooperation were to severely break down, the session could not continue. Since creative drama is for the most part a communal and socially engaging process, in order for it to succeed, some of the very basic features of cooperative group work must be in place and maintained or in the process of intentional development for the session to even get off the ground. Most of the evidence and outcomes of the above objectives and benefits of using the strategy of creative drama with a group are noted only the facilitator who has become well acquainted with the group and how the individual members function within the group and in their interpersonal relationships with each other. The observation of the behavioral objectives often can only be perceived over a period of time as the facilitator notes changes in attitude and behavior

with individuals and in the group. Indeed, some of the behavior can be questioned and noted as it comes up in the re-enactments, but to assure that the behavior has actually become a part of the fibre of the person's character, one would have to observe over a longer period of time. The adult is also capable of a degree of objective evaluation concerning his own internal growth. Therefore, the journals serve as significant check guides for the participants to note how they have changed or grown over a period of time during their involvement with creative drama sessions.

- Assess Christian Concern Content Some questioning guidelines by which the adult Christian educator may evaluate the program will include asking whether the intentions of Christian education for community and faith development are being addressed in the sessions and being met in the outcomes. These should provide a basis of evaluation for the creative drama facilitator, particularly when consideration should be made for the purpose of the program and the needs of the participants in the evangelical Christian setting. They have selected to be a part of a church group and so their expectations are that the content will primarily deal with issues of faith development and Christian concerns. As already proffered, the facilitator may ask again if the event was consistent with the objectives for instruction. Did the session reflect and intention to use the process to be helpful in fostering interpersonal relationships in the body of Christ, to develop the individual's respect and love for himself so that he may more effectively love others. Did it involve the learners actively in the process so that they recognize their spiritual gifts and foster creativity? Did it assist the learner in linking biblical knowledge and understanding of it with his life as an active Christian? Was it an appropriate event for the time, the place and the environment of Christian education? Foremost, did the process and content help nurture development of empathy which could naturally lead to informed awareness and love for mankind? Did it seem to be relative to the participants' experience and concerns: would they be able to apply it to their real life and their spiritual growth; did they show signs of beginning to apply it already? How generalized was the theme? Did it isolate out the needs of only a few, or did it encompass most of the needs and concerns of the group? Were the spiritual metaphors clear and

applicable?

- Assess Facilitation of the Process. The facilitator must review the guidelines for effective creative drama process and determine if the session did indeed follow as closely as it could to the suggestions for set up and procedure in order to assure optimal positive response. Questions he must ask himself in regards to these factions include: Was the presentation and the format clear enough and easy enough for the participants to understand and follow? What kinds of additions, deletions and reorganization can make the process of this particular thematic session more effective? Was the plan unrealistic for what could adequately be accomplished in the amount of time? Was it too rushed or did the process drag in places? Could there be more open-ended interaction if the time sequences were planned differently? Did the time planning slight the other important areas such as warm-up and debriefing? Was closure too abrupt or vague? How flexible was I in behavior and with my plan?

Did the plan generate and sustain interest for most of the participants? Which ones did it not do this for and why? Were the participants physically comfortable and able to be involved at the level anticipated? Were the group arrangements beneficial to them? Were the viable connections made that were anticipated? What happened that had not been anticipated?

B. Guidelines for Program Evaluation

The potential lists for evaluation of creative drama may be almost endless when one considers all the implications of teaching, learning, individual needs, and objectives. The facilitator is encouraged to isolate those areas of concern that are particular to his or her group and condition and intuitively as well as cognitively determine when or how they have worked and when or how they have not worked. When the facilitator does this final evaluation, these insights help to inform future planning if one has been honest with oneself during the process. Asking specific questions helps the facilitator get beyond a gut-level or skewed emotional notion of whether the experience was successful or not and into a level of planning that integrates

rationality and objectivity as well as intuition and creativity.

A dimension of objective evaluation is achieved when the facilitator is able to enlist observational feedback from another less involved colleague. When the facilitator can engage an assistant who is aware of the initial objectives and who is in a position to consistently observe the proceedings as well as monitor the participants' responses, this individual may be an invaluable resource for final evaluation. After the facilitator (often with the aid of the participants) evaluates each activity and self-contained event of the creative drama experience in adult Christian education, he or she should take time to evaluate the whole program after several weeks or months of using this particular method. This is the crucial point at which objective input is beneficial to the facilitator's evaluation process.

The following is a possible questionnaire to use in informal interviews of the participants. Twelve points which this researcher found which would be appropriate in seeking feedback on the creative drama class include:

- How is this time frame convenient and conducive for your participation?
- How is the atmosphere attractive or distractive for you physically and emotionally?
- How are you encouraged or discouraged to participate?
- How are your personal needs and concerns being or not being met?
- How have you been encouraged or not encouraged to explore, risk and grow?
- What developments have you recognized in your attitudes and behaviors from this experience?
- What creative strides do you think you have made?
- What exercises did you feel were beneficial, frivolous, obscure, unsettling, etc.?
- What spiritual insights and growth do you perceive are occurring in your life from this?
- What concerns, complaints and suggestions do you have about the group and the process?
- What issues, themes or interests would you like to see addressed in the group?
- What other feedback would you like to give?

Again, a more substantial uncontaminated evaluation of the program may be obtained if it has emerged from a position of suitable objectivity. This objectivity may come more easily from a committee or an interested board of directors engaged in evaluation than by a single facilitator. The facilitator may have a vested interest in its success or may not have emotional distance either because of love for the procedure or because of discouragement from perceived failure of some aspects of the process that did not culminate as conceived or from sensitivity to perceived resistance or rejection of an individual participant. It is not difficult for a facilitator of such potentially emotionally taxing groupwork to lose a sense of objectivity when making a final evaluation. Therefore, enlisting distancing check points and one or two colleagues to provide feedback is an almost mandatory aid in objective monitoring of a process. Some church programs are volunteer-based and therefore finding additional help may be difficult. Adults in the program may then also help to provide feedback to the facilitator concerning the effectiveness of the process and the impact of the outcomes. Since adult education does focus on the intention of integrating the adult learners in the set up and decision-making of the program, they may also be actively involved in the final evaluation of it. They may be the ones best equipped to determine what their own learning outcomes were.In addition to the above possible questionnaire, the facilitator or the objective program evaluator may generate another vehicle to question the purpose of the process, the overall intentions of the facilitator and the function of the creative drama process in the education program. Below is a possible list of questions the facilitator and the objective observer may use in informal interviews to evaluate the program.

- How should the physical arrangements be changed? (time, place, group size, etc.)
- How are the objectives being met for the individuals as well as for the group?
- How is the role of the facilitator changing as the roles of the group members change?
- How does the group relate to one another and to the facilitator?
- How do the individuals appear to be applying the learning to their lives?

- How is the spiritual dimension of worship and faith development enriched by this process?
- How are the missions of the church, the educational program and the group being fulfilled?
- How shall new planning further enrich the growth and progress of this group?
- How shall the creative drama stimulate essential issues of discovery and discussion?
- What other themes and concerns should be a part of the future group experience in drama?
- How can the growth and success of this group be plotted from the past and into the future?
- What negative factions must be faced and dealt with?
- How are the objectives of creative drama (as listed earlier) being realized?

As noted earlier, creative drama actually utilizes a variety of teaching and learning events so as to touch on all of the major learning styles during a given session. Essentially, the entire process of a class which employs creative drama as the core activity, also moves strategically through the experiential learning cycle. So creative drama may be considered as a teaching strategy for the entire session or just in a segment of the session. As seen in the lists of motivating teaching and learning styles, factions of creative drama have been considered invaluable in many segregated areas of participatory learning. Likewise, as seen in the materials on intentions of Christian education, again creative drama activities also aim to accomplish some of the same objectives.

It is not suggested here that creative drama techniques be a steady diet for all adult Christian education classes. Creative drama is not suggested here as a vehicle to completely dethrone the lecture method in adult education, but rather to take a position along side it in order to provide a diversity in leadership style instead of a monarchy. Balance again is the key. Creative drama exercises may be used occasionally when they can help breathe life into a gasping program. They may also be used regularly as long as they remain fresh and innovative. They may be used as a tool to instigate more involvement in a part of the lesson. They may also be used as an entire framework through which to explore a more lengthy on-going theme over the course of

several weeks. There are numerous ways of using the technique as well as numerous times when it may be beneficial. It is always important for the facilitator/teacher to be sensitive to recognize those right times. Overkill may become just as deadly as understimulation. As is the expected leading of adult evangelical Christian educators, one's own knowledge, wisdom, and intuition enlightened with spiritual guidance should be the significant forces in helping one make choices concerning teaching methods and content.

The following chapter will present an extended synthesis of suggested and contexts for the use of creative drama in Christian education. This will be followed by two indepth representative sessions using the guidelines laid out in this chapter. Each of the sessions is followed by a complete rationale for the content of each phase of the lesson.

CHAPTER IV

APPLICATIONS OF CREATIVE DRAMA IN ADULT CHRISTIAN EDUCATION

This chapter shall present some specific applications of the creative drama strategy to adult groups in Christian education contexts. It will draw its premises from the literature presented in Chapter II which dealt with the broader areas of adult learning, Christian education and creative drama. Imbedded in these major divisions of research were numerous substantiating areas of concern such as: adult motivation for learning, developing imaginative and creative skills, participatory and experiential learning, aspects of moral development and enhancing empathy through the metaphorical process of creative drama.

Chapter III presented an extensive guideline for the practitioner to follow in order to utilize the strategy of creative drama in adult Christian education. The quidelines were drawn from the research presented in chapter two and the practical experience and observations of the author as facilitator. It was established that creative drama is an expressive participatory education medium through which the student learns by acting. The phenomenon of metaxis is the framework from which creative drama works to help the participant learn through the doing. Metaxis is defined as a duality of mental alertness which allows an individual to become engrossed in a creative action while still being detached enough from it to make decisions and thus continue to creatively impact the action as it is occurring. That person then is essentially functioning effectively from multiple axis, centered on more than one focal point and thus able to impact his own learning through his own observations, actions and decision-making. Follow-up evaluation and analysis of the creative drama process then becomes an additional means by which the participants broaden their awareness through the insights they have spontaneously and often

To briefly summarize the suggested process for a creative drama session: the facilitator first notes the overall climate for learning that the group will be entering. Arranging the physical and emotional atmosphere to invite student acceptance and motivation to become involved is the first responsibility of the facilitator. Willing participation is crucial to the success of the student's experience with creative drama. The next step includes the facilitator noting and becoming sensitive to the other indicators of student readiness and motivation including being aware of adults' general needs and the individual group member's needs--all of which eventually become either stimulators or barriers to learning. The awareness of needs is both an intuitive on-going process of the facilitator being regularly in tune with the group enough to be able to suggest and select themes ahead of time and an in-the-moment awareness which prompts the facilitator to adjust the arranged plans according to the needs that arise. These first two steps of readiness are concerns that any teacher/facilitator of any learning group must have in order to provide an effective atmosphere with optimum conditions conducive to learning and growth.

In addition to the general climate and atmosphere of the learning environment--the room's condition and the individual's condition--the facilitator must be aware of the particular group's configuration and dynamics. It is as members of groups that adults in Christian education most readily function and experience growth in their own interpersonal and faith development. The facilitator must be aware of the distinct dynamics of the special group he or she is working with--which essentially becomes the immediate context within which the individual members will work and discover.

After being aware of the uniqueness of the individuals in the group and then the individuality of the group which is made up of a collection of separate persons, the facilitator is then ready to determine how to engage this group in the process of the particular creative drama experience. This chapter shall first relate a number of ways that creative drama may be a vehicle for spiritual and intellectual discovery for these kinds of adult groups, perhaps more so than they

experience in their usual group discussion or lecture format. To begin with, due to the fact that the experience is novel, engaging them in experiential discovery--different from the norm of their typical lecture/discussion format--they are more likely to have their attention arrested if just for the sake of change. The first section of this chapter shall present a variety of general ways creative drama may be used for exploration and expression in the adult Christian education group across a broad spectrum of contexts and contents.

The second section of the chapter shall offer two particular plans as examples. The plans shall present in detail a description of each activity in the sequence of the session: the actual exercise as a warm up, role play, or other dramatic device and suggested questions for discussion and application. Each session is then followed by an extensive rationale for the selections within the session and their lace of order. The plans are designed for group meetings of approximately two hours with participation of eight to twenty members. The group members are expected to average ages between 30 and 40 years. These are the usual configurations of typical adult Christian small group meetings and fellowships.

A reminder is in order here to realize there should be much latitude in the use of these applications--for guidelines are, after all, only guidelines. When working with such vacillating phenomena as human interest, need, creativity, communication, resources, expression, and interpersonal dynamics, one must always remain flexible. The essential building commodities here are not bricks and mortar. Therefore, each facilitator must assess her own objectives, the needs of the group, and the surrounding circumstances to determine what particular features and guidelines are applicable in that particular context.

GENERAL SUGGESTIONS FOR APPLICATIONS OF CREATIVE DRAMA IN CHRISTIAN EDUCATION

There are many ways to begin using creative drama in Christian education. These exercises may be tried with various groups of people found in a variety of Christian institutions: college students, teachers, counselors, recreation leaders and Christian education directors.

A. Personification

C. S. Lewis moved some very basic Christian doctrine into the realm of fantastic instruction, when he put reverse spiritual psychology into the mouths of tempting demons, Screwtape and Wormwood, in his book The Screwtape Letters. One may stretch this kind of personification motif by having students attempt to give concrete and dramatic shape to abstractions or biblical concepts such as: the fruits of the spirit, the seven deadly sins, the attributes of the mustard seed faith, the tree of knowledge, and so forth. As was stated earlier, Christians have been called to be the living metaphors of a hidden kingdom described in scripture. By the attempting to actually give dramatic form to these abstract spiritual metaphors, the performers must first go through the process of delineating their specific characteristics. How would a personification of *faith* or *hope* or *charity* look, move, act and speak? Working up imaginative dialogues and personifications of non-fiction and abstract material may become a challenging act of creativity, as the vague and apparently lifeless is brought to life through dramatic interpretation.

B. Adding Dimension to Biblical Characters

Not only might the real characters of certain parables such as the good Samaritan and the prodigal son be breathed to life with improvised dialogue and action, but one might muse about

other possible characters and events in biblical stories which are not present in the text, but might be hidden in the subtext or in the "suppose" limits of the context contrived through imaginative speculation. What about going further and imagining what the walls may have heard during the apostle Paul's imprisonments? How might the fig tree have handled its rejection? What may have been the *sounds* of Pentecost? How might the group dramatically express the personal experiences of grand doctrinal notions like Advent and resurrection, redemption and repentance? The intuitive expression strives to reach beyond the verbal limitations of the words selected for labeling. Perhaps one can discover the further depths of *feeling* words such as *joy, celebration, searching* and *finding* through improvised mime. An example is described from this writer's experience in an incident when a small group of five adults tried to mime a brief scripture which mentioned the comforting *Spirit* They decided to depict the spirit by first gathering together in a huddle, bowed low, arms spread across neighboring shoulders, breathing slowly and audibly in unison, building the collective breath while their physical closeness expanded and finally, in a brilliant explosion like sparks from fired steel, blew them apart until they hovered individually as silent fragments of the spirit-wind over the other members of the workshop. It was an "exhale-tation." They found words difficult to express the spirit they felt descending upon them. So, the mime was sufficient.

As was noted in chapter three under ancillary vehicles for the creative drama process, the exercises may include various role playing and stage techniques such as soliloquies, inner monologues, ego doubling and the use of alternate voices to speak the thoughts of the character. The creative drama group may go on to attempt take-offs from familiar stories and parables, exploring alternate endings in the nature of a "what if?" They might improvise possible incidents which may have preceeded or followed the already-known segments in order to gain a better understanding of the recorded actions based on their context.

C. Making Abstract Images Concrete

Just as Joseph and other biblical characters relayed their dreams and visions, recognizing them as possible vehicles for God's messages, creative drama can be a concrete way of dealing with the images and metaphors of dreams and opening oneself to feedback and interpretation. Personifications of the inanimate or abstract, may transform them into a semblance of the concrete. The abstractions may then be touched, handled and talked about as they take tangible form. This is the creative process of naming and exploring the hitherto *unnamed*, the vague, the slightly suggested, and thereby giving shimmering shape to the skeletal figure. What *are* faith, hope, charity, redemption? This is not to suggest the gross reduction of unreachable mysteries to simple black and white pictures, but creative drama *may* serve to add a tentative handle to grasp for the momentary closer examination. The actions become an intermediary connection between the mind's vague images and a tangible form of expressing them. Mime, clowning, and puppetry are also unique and oblique vehicles for presenting dramatic roles or concepts through the protection of masks (real or painted on) or when words are not as powerful, prevalent, or potent as actions.

D. Exploring Through Alternate Contexts

Alternate settings, eras, locations, cultures and ages add a "what if" wonder to the already known. They often bring the illusive closer to the relevant. What if Joseph, the betrothed of the virgin Mary, had been at the anunciation and heard the angel's proclamation himself? Or, how might his attitude concerning Mary's pregnancy change over the centuries as the virgin Mary depicted by subsequent different generations and cultures disclosed her news to him? What if Adam had not taken the forbidden fruit from Eve? What form might a contemporary satan take in order to get a present-day Adam and Eve's attention? What might he have to promise to them now?

What if the apostle Peter was a 20th-century businessman being asked similar questions while under stress concerning his relationship with Christ? What if American Christians were persecuted for their faith like the Christians in pre-revolutionary Romania or post-revolutionary China? What if you were on trial now for being a follower of Christ? Would there be a conviction? What if we were there at any point in church history or in the projected future? What if we could live again our lost opportunities? What if I was someone else playing the miniseries of the turning points of my life? What if, like Scrooge, I were whisked away to see people responding at my funeral--what would I expect them to say and do? The "what-ifs" are limited only by the imaginations of the facilitator and participants. Themes may range from the intimately personal to the broader exploration of universal themes in literature, poetry, and music. Creative brainstorming and awareness of the issues of the day as well as the current needs and concerns of the participants often net the group an abundance of themes, issues and ideas from which to develop creative drama projects.

E. Using Role Playing to Explore Issues

- One has attended church all his/her life and tries to convince the other that the discipline of regular gathered worship is essential to being a good Christian. The other, who does not think it is necessary to do so in order to be a good Christian, prefers a life of solitary meditation and does not wish to be coerced by the invitation or insinuation.

- One has seen too many divorces and ruthlessness in marriage to believe in its sanctity or cultural significance any more. The other is convinced there is still hope for pure love and that the ritual of marriage is a scriptural commandment which condemns co-habitation without it.

- One feels he has reasons to be worried about the other who has been invited to a party where drugs will be available. The other is unconcerned about the drugs and wants to attend the function just for friends who will be there.

- One feels that excessive fear and anxiety over storms and natural disasters exhibits a lack of faith in the provision and care of God for his children. The other feels this is an uninformed pietistic response.

- The New Testament Martha is frustrated with her sister Mary, who has left all the food preparation to her while she has gone to sit in adoration at the feet of Jesus. There is conflict between their attitudes concerning the priority of worship over service.

- Two contemporary "comforters" discuss from their philosophical and psychological points of view with a contemporary Job why he is suffering.

- One is anxious over the impending divorce of close friends, or of the loss of a job, or of a teenage son who has abused alcohol, or of a significant decision, etc. and a friend seeks to help.

F. Exploring Novel Situations of the Participants

The teachable moments which arise naturally in the adult student's life as well as those which are considered crises are potential fodder for developing role playing situations. A new job, marriage, birth of a child, moving to a new neighborhood, entering a new social or cultural or family group are all incidents which prompt the outlay of emotional energy and concern. The Christian education group may choose to explore situations in creative drama which deal with occupations, marriage, parenting, community involvement, citizenship, politics, peer pressure, neighborhood concern, leadership, culture and leisure choices, aging, responsibility in the church, doctrinal points and any kind of interpersonal relationships. They may deal with issues the church or the group itself is facing or with ethical or biblical issues which have been a focus of discussion and study the group has been grappling with.

G. Using Nature and Guided Imagery

Other variations of creative drama explorations and expressions might include sensory

exercises whereby the individuals do blind trust walks, close observations of details in nature, awareness of sense responses to external stimuli and guided imagery leading to meditation and worship. These kinds of exercises when carefully handled may help to bring the individuals in an adult Christian education group to a sharpened awareness of the diversity and beauty of the created world and their own spiritual and physical place in it. Their sensitivity to the guided observations may help them to further appreciate and respect the care the creator must have had to design and bring forth such intricate and unique loveliness, even to the stunning beauty in the texture of a piece of bark, the delicateness of a daffodil or a warm breath, the smell of spices and fruit, the unique personality and character in each human voice, the colors and textures of skin and hair and blades of grass, the natural symphonic outdoor accompaniment to sunrise and the more subdued midday melodies of an open field.

H. Using Folktales and Personal Narratives

The sharing of personal folk tales, adventures, remedies and wisdom through creative story telling is another means of exploring personal human resources and dynamic interpersonal communication. It is a means by which members of the group may share parts of their pilgrimages with others as they dramatically tell stories and folk lore of their own life's journey. The participants may be encouraged to develop their own moral fables and contemporary spiritual and ethical parables through the art of dramatic storytelling. When the story has been created either through spontaneous musing or through a process of directed literary development, small groups may choose to enact the original stories through creative drama. The stories may be a result of individual endeavors or even partnerships based on selected themes. There are many resources for the facilitator on the art and craft of developing stories and storytelling. The facilitator may locate books on storytelling or even find storytelling as a part of creative drama texts. Storytelling is essentially embedded in the superstructure of creative drama and role playing, for

what the characters select to enact, is itself a story segment.

I. Using Personal Interviews

Other venues of creative drama modalities may include personal interviews as a vehicle for discovering people's background and attitudes. The interviews may be conducted in the first person whereby diads of the group follow a guideline to become more deeply acquainted with each other through a question-and-answer interview format. A creative slant to the interview technique may be to have one person play a character in scripture to be interviewed by a contemporary news agent. Another option is to stage mock panel discussions or trials having the participants play roles of selected personalities or their generic types and occupations being questioned about specific issues. These personages may be people from contemporary society, fantasy cultures, biblical stories, or historical eras. Another form of the creative and dramatic interview may be to determine known incidences in history and stage a media coverage of "you are there" to explore further the circumstances and attitudes surrounding the incidences from the point of view of the people who may have lived them. The playing of these events in the current time also has a tendency of integrating the participants with the incidence in such a way that they feel involved and can import their present-day perceptions to the historical event in a way that they could not have done so easily if it were simply a discussion of the events. A follow-up discussion may then prompt dialogue concerning why certain behaviors and input spontaneously became a part of the drama.

J. Using Selections from Literature

The facilitator of the adult Christian education creative drama process may also be particularly impressed with the insight or message that certain poetry, short stories, historical journals, and scriptural passages contain. These resources may be offered to the group for

consideration through the vehicles of dramatic reading, oral interpretation and the arrangement of a readers theatre presentation of the material. In these media, the participants may explore and appreciate the literature and even present it without the pressure of memorization and full staging of the works. The materials may also be narrated by a side reader while the others attempt to improvise a performance to portray the content. The performance attempt may also provide an opportunity to discuss the content in such a way that the students are then able to look at literature from its impressive and expressive attributes. Some of the materials will simply be difficult to "act out" and may more readily be portrayed in a metaphorical or abstract manner. The discussion, brainstorming and decisions on how to do this, prompt the students to delve into the material in a different way than they would if they encountered the content simply through reading or analysis. The participants may also be encouraged to develop their own written materials using their journals and the impact of creative drama experiences to create poetry, essays, short stories and character monologues which may then be shared with the group or by the group through oral interpretation. The expressive mediums become a tangible presentation of what the students have been thinking and meditating upon.

K. Using Physical Expressions

Some physical explorations of creative and imaginative ideas may be improvised through pantomime, creating silent movies, or working through puppets and masks. The group may also be instructed in creating physical "machines" which may transform ideas into mechanical metaphors. Examples might be to make a group machine which cranks out a stereotypical "happy Christian" or to depict the kind of indifference which may develop when people become "greeting machines" who have ceased to recognize the individuals they have set out to welcome. The group machine method may also be a metaphorical personification of what they perceive have become mechanical functions of recognized institutions such as the church, the school, the government, marriage and

ministry. Adult students may decide to make a machine out of almost any concept they have.

Another interesting vehicle the facilitator may use to develop physical imagery and promote discussion is the living snap shot, tableau, cartoon, classic painting, or sculpture. The intention is to use a single visual image which the group formulates by freezing the physical action as in a snap shot or sculpture or painting to depict a universal image or a single slice of life. The decision process whereby the group selects what is to be the single picture to show the broader concept stimulates them to determine what are the key issues and concerns which would inform the decision for their final depiction. In some cases the facilitator may suggest that they display the definitive classic painting or sculpture which is intended to be labeled "forgiveness" or "trust" or "peace" or "guilt." This activity may help engage them in discussion about what is a tangible image for such a broad notion and why. Classic painters and sculptors have had to make these decisions themselves throughout the centuries as they were commissioned to create great art for a selected purpose or to commemorate a single occasion. A less generally sublime use of the single image physical depiction is for the group to select a frozen moment in time when the camera has caught the instant on film. We say that a picture is worth a thousand words. What are the "thousand" words the participants may cram into a determined picture they arrange and what might be the caption they would give their picture? The facilitator may predetermine a sequence of themes that the group may then decide how to transform into tableaux, classic painting, or humorous cartoons, utilizing the bodies of the group members to construct the visual image. The picture may be captioned the "moment of truth" or "faith by works" or "no man is an island" or any single word concept, brief scripture or maxim. The group may select to portray family "snap shots" from their own experiences or from the perceived moments in scripture. The arranged snap shot may then be transformed into depicting with their bodies a single frame of a motion picture and at a given signal, be brought to life through spontaneous improvisation and played out until the facilitator perceives a moment at which to stop. Another option is for the picture to come alive in

pantomime while a designated narrator spins an oral story to back up the movement as it unfolds.

L. Using Pantomime

Another alternative is for the narrator to decide on a skeletal frame of the story and then the players develop it through pantomime as they listen to the narration. The group may be given short proverbs or maxims from which to develop a scenario which may then culminate in the verbalizing of the proverb or which may serve to stand alone as a parody or analogy of the proverb, but which does not speak the proverb as a redundancy. They may also determine what might be other fables in the style of Aesop's which they can develop through creative drama, but which may have particular significance to the group, such as a biblical truth or a moral addage. They could consider contemporizing myths, fables, parables and folk tales, placing the situation to parallel their own.

As the group develops their individual and group skills of imagination, they may discover for themselves other vehicles for creative expression. The facilitator should also continually be on the look-out for methods of presenting ideas and exploring concepts and issues through creative drama. The themes, combinations, stories and processes are limited only by the imaginations and concerns of the group exploring them through creative drama and role playing. McGregor, Tate and Robinson offer these additional examples of excellent creative drama experiences which they witnessed in the school and church contexts:

> A boy was working with other sixteen year-olds on an improvisation of the Easter Story. As Christ he was being scourged and vilified by the rest of the group. It was working mechanically but had no excitement within it. The school choir was rehearsing "Messiah" as part of the preparations for a presentation. It was decided to try playing the scourging scene against the background of the choir's singing of "Worthy is the Lamb." The result was staggering. Not only did the improvisation become ritualized and climatic but the boy, in role, began to cry. Others watching him were similarly moved. When asked about it he said that for the first time he understood how it was that a man who was being ill-treated could feel emotions other than anger and resentment. It would seem that the

> Two groups of fourteen to fifteen year-olds were exploring the idea of "a stranger who calls on people in a familiar situation and has a powerful effect on them." One group of three girls discussed a number of ideas. They eventually agreed that they would be on board a plane which was about to crash. The stranger would be the Devil. He would offer to save them from death if they sold him their souls. . . . Unhappy with their first attempt, they decided that if they were to tell anyone about their experience they would be put in a mental hospital. Then as they began to act out the scene in the mental hospital the third girl was introduced to them as the doctor. They spent some time trying to represent their madness. The doctor then revealed herself as the Devil who had come to collect their souls. They then discussed how to represent the taking of souls. (20)

It is refreshing to see children dealing so intently with important issues. But as was stated, earlier creative playmaking need not be just for children. Who can say when the need for imaginative growth is finally over, where childhood ends and maturity begins? Indeed, the general thrust for current adult education practice is to develop life-long learners.

SAMPLES OF CREATIVE DRAMA SESSIONS

The following two sample sessions using forms of creative drama and metaphorical learning through experiential exercises are only representative of the many different formats, themes and styles one might use in the adult Christian education context. They are not templates from which all other sessions must be stamped. The key to freshness in creative drama with adults is to keep it unrestricted in terms of explicitly-set form. The participants should come each time anxious to see what is going to happen, certain that some forms will remain the same for a certain amount of security, but also expectant to explore new vistas and experiences. However, while internal content and objectives will vary from session to session, some basics should remain constant. The facilitator will always work to assure that the environment is conducive to effective participatory learning by arranging the place to allow for comfort, free movement and group interaction. The facilitator will always be sensitive to group dynamics, allowing for and encouraging leadership to emerge from many different personalities in the group so that there is

the sense of co-journeying with the facilitator among the members . The facilitator will pace the sessions so that there is variety in energy expressed in the activities, always starting with a warm up and then moving into activities which alternate between physical and mental, concrete and abstract and active and reflective experiences. There will always be a time to write and reflect privately and to discuss intimately with a partner as well as interact with the whole group. The session will always attempt to encourage direct application to the participants' personal and spiritual lives. The facilitator will be sensitive to help draw analogies from the experiences to apply to Christian education, faith development and scriptural guidance. There should always be a time allowed for open expression, spiritual application and worship and a distinct closure.

The facilitator will always recognize that members of the group are individual adults with different needs and different learning styles and rhythms of social interaction. Thus, the facilitator will note that some of the group will resonate more to some aspects of the session while others will respond better to other aspects. Therefore it will be imperative that each session provide experiences that will meet the needs of each learning style group: the divergers, the assimilators, the convergers and the accommodators. Each of the following sessions touches some time on each segment of the experiential learning cycle; the concrete experience, the reflective observation, the abstract conceptualization and the active experimentation. The creative drama experiences and experiential exercises provide the concrete experience from which the participants make reflective observation and write in their journals or discuss in small groups about. The discussions and debriefing help move the experiences into the realm of abstract conceptualization and re-enactment and further creative drama as well as application in discussion help to provide further active experimentation. Following are two sample sessions.

In reference to the list of guidelines as set forth in chapter three, it is apparent that the first set which deals with facilitator skills and preparation need not be redacted at the beginning of

In reference to the list of guidelines as set forth in chapter three, the facilitator must be tuned into his or her own readiness and the group's readiness in order to adequately plan for and pursue any given lesson or strategy. This is understood and shall not be elaborated upon for these lessons. Likewise, the facilitator is assumed to have become acquainted with his or her adult Christian group over the course of time while having met regularly with them and using traditional methods of instruction. It would be obvious then that he or she would have picked up on some of the broader needs of the group and the scope of their interests and concerns. One need not go into further detail here about the necessity of always being in tune to the environmental needs of the group, such as necessary physical comfort, sufficient auditory and visual levels, and other basic informed observations concerning preparations for surrounding physical and emotional readiness. It is obvious that the facilitator will prepare the room to assure for comfort, wait for all participants to arrive and be ready to engage in the activity, cut out unnecessary distractions (turn off stereo, put away refreshments which would spoil, etc.) and so it would be superfluous to go into great detail about all these measures of sensitive preparation. Much of it is related in depth in chapter three and would be redundant to rehearse again here. Instead, each lesson plan here shall begin with an overview of objectives and then proceed directly to the sequence of activities set forth to accomplish the objectives. The segments are presented in the fashion of direct suggestions to the facilitator with, in some cases, actual verbal lines given.

"JOURNEY GUIDANCE" SESSION

General Assessment of Need for This Topic of Focus

The Christian adults in the evangelical education setting often find the need to discuss and seek ways to discover spiritual guidance. The facilitator has perceived over the course of time

with the group that the need to more tangibly explore and discuss this often nebulous and yet necessary concept in faith development is apparent. There have been numerous sermons on the topic of spiritual guidance. There are often bible studies and lectures on the subject as well, using the often quoted scriptures as listed in this session. The facilitator perceives that this session will give the participants an opportunity to make personal metaphoric connections between the concepts and the realities of friendship journey and spiritual journey through physical, experiential and creative means. It is anticipated that this experientially engaging means of exploring the physical needs and expectations of tangible guidance in human relationships may generate discussion insight concerning metaphorical connections with the more obscure references of spiritual guidance as often presented in verbal treatises. The participants may then use their physical experience as a reference to discuss the metaphorical connections.

Objectives

- To provide the participants with a series of experiences which will open discussion concerning some of the attributes and requirements of a close trusting relationship.
- To help find tangible relationships between intimate human communication needs and practice and spiritual communication needs and practice with God's guidance.
- To help locate imaginative metaphors for describing their spiritual journeys.
- To provide a participatory activity for group creative exploration and physical action.
- To provide an experiential vehicle for partners to build trust and interact intimately.
- To explore related scripture and literature to spiritual guidance.
- To explore other physical ways of worship and Christian celebration.

No special equipment is needed. The room should be arranged so that there is some open space in the middle and there is a reduction of clutter from excess chairs. It would be helpful if

the location afforded the opportunity to explore at some distance from the immediate room; a hallway, an adjacent room, etc.

Warm-up exercises. Have the participants choose partners. The following opening physical ice-breaker also serves as an exercise to build trust and break down barriers between the two. This physical exercise is to sit on the floor with backs against each other. (Present the exercise as a problem to solve together, not explicitly as an attempt to build trust). Each brings knees up and by pushing against each other's back, the pair try to stand up as one unit, not using their hands or arms, but only the back of the other to lean against. This often takes several attempts after some jostling, slipping and finally finding a point of pressure and balance between the two before they are able to successfully stand together. Once they get the knack of it, they are able to repeat their success with added ease each time they do it. This exercise is often accompanied by laughter and good will.

Short debriefing and transition. "How did you both discover a way to succeed in this task?" Often there is discussion about the need for give-and-take, maneuvering in order to find the intuitive balance between pressure against and leaning into, adjusting for difference in size, weight and shape of the partners, a mix of assertive and accommodating behaviors. Solving the problem together without extensive discussion often brings a sense of companionship.

1st. exercise. Ask the pairs now to separate slightly while still sitting on the floor. "You were able to accomplish that task successfully and rather quickly perhaps because you had a partner to share the responsibility. I would now like to give you a challenge to accomplish alone. Please close your eyes and try to resist the temptation to peek. While keeping your eyes closed, focus all your other senses to try to find your way out of this room on your own (do not lean on others or ask for help) and since you are already so familiar with your surroundings (having come to this place quite often) please make your way down the hall and out the building with the task in mind to locate a tree leaf or blade of grass [the facilitator may make the challenge of the

item to find suitable to the location] and with your eyes still closed find your way back to this room and to your own chair. Of course, meeting the challenge will be so much more remarkable if you are able to accomplish this task entirely with your eyes closed. You may now leave. Good luck!"

When each person returns to the room at their own pace (usually about 15 minutes), ask them to write in their journals how they felt about the exercise, what their insights were concerning their own abilities to find their ways and how they had to be alert in a different way. Ask them to simply debrief on their own about the experience until all of the others return. When all have returned and had a chance to write in their journals, open the group to discussion about what their experiences were and their insights into the experience. There might be discussion about their sense of frustration at feeling alone, their helplessness and the noted changes in their perceptions when they realized they must rely on other senses which they were not used to.

"Now please get back together again with your partner. Arbitrarily choose who shall be "A" and who shall be "B." "A" please close your eyes again and try not to peek. "B" please take the challenge to lead your partner around the room or building by the hand or arm and "show" him or her at least three different items of varying texture, shape, sound, (whatever), and let him explore these with his eyes still closed while you stand near. When "B" has shown "A" several things, then wherever you are, switch roles and the other close eyes and allow yourself to be lead around and "shown" several different things. When you have both finished please be lead back to the room and write in your journals about your experience." When all have returned and had a chance to write in their journals, then open the group to discussion first between the pairs. How did they find their experience together? Did they or did they not feel a sense of trust in their partner when being lead blindly? What did your partner do or not do to put you at ease? After the pairs have discussed this together, then open the discussion to the whole group. How did this blind venture compare with the first one when you went out alone? How is it different when you try to

make your way alone and when you have help? How do your own behavior and attitudes change? What did you need to do as partners in a relationship to communicate trust and dependability in order to enjoy the experience together? Allow the discussion to flow while the participants are noticing connections between their walks through the areas and their "walks" in relationships.

"We move on now to yet another challenge. Partners again, please stand up and face each other. This time one of you closes your eyes again and keeps them closed while the other remains several feet away from you and without making any physical contact simply gives you directions, leading you with words alone around the room, helping you again to explore several places and things until you are given the instructions to switch roles." At this time the pairs are set forth to do their blind leading within closer proximity, in the same room if it is large enough for broader movement or just in the nearby halls. While the partners are leading their sightless friends around, giving copious directions, the facilitator may slip around the pairs providing a little bit of distraction: slightly touching the arm of one, whispering doubtful directions to another, creating some sound effects that cause the sightless one to wonder if he or she is coming too close to an object--providing minor distractions. After five or six minutes of this leading, call out in general to the group to switch roles and the alternate partner now closes eyes and is lead around without benefit of touch. Five or six minutes later, call the entire group back to the center of the room. Open general discussion on how this latest walk was different from the previous ones. What new behaviors did the partners have to discover in order to succeed in the task and trust each other? What did the distractions do to their concentration and focus? Follow the train of discussion to whatever connections the group makes in reference to physical relationships and the differences which occur when they must become separated or distanced in some way. How do the communication patterns change of necessity in order to cope with the restrictions?

"Finally, while we are sitting here in a group in the center of the room, will all the "A" partners please close their eyes again and keep them shut until instructed otherwise? Now, all the

"B" partners move quickly and quietly to other locations in the room or nearby hallway and station yourself in that one place. When I have determined you are all in your various locations then I shall give a signal which will allow you to whisper only the name of your partner. Please whisper it repeatedly until the sightless partner can determine where you are and make their way to your voice without looking. When they have "found" you, you may stay in that location, while they go off and find another location from which to call you now, then you struggle to find them with your eyes closed, listening for only your name whispered." After the facilitator sets the partners off on this final trust walk challenge, while the partners are groping around trying to listen and make their ways to the friends who are calling their names, the facilitator occasionally calls out mock warnings, such as "Tom, watch out for the chair!. . . Gina, are you sure he's over there?. . .etc."

When the partners have switched roles several times and located each other blindly with only the sound of the other's voice whispering their name, ask them to return to their journals and write for a while concerning whatever prompts their responses to their experience. They may write about images they may have or express themselves in poetry or simply muse about what different feelings they had during the sequence of four walks. After all have written for a five to ten minutes, encourage the partners to discuss any insights they might have about how they worked together and what they had to do in order to succeed in the tasks.

Debriefing. Ask the entire group to debrief about connections they may see in the differences between the walks and the differences in communication needs when intimate friends are separated in some way. Some additional questions to consider include: What analogies are apparent? What kinds of separations are there in relationships? What kind of space between people is necessary in order for the individuals in the relationship to have room to move? What are some things that one may be able to see that the other may be blinded to, but still might be shown in a different way? What might be some negative interference in a relationship which should go unheeded and what can be constituted as legitimate warnings?

shown in a different way? What might be some negative interference in a relationship which should go unheeded and what can be constituted as legitimate warnings?

Additional queries place the focus on the spiritual dimension: "What are some connections which can be made concerning one's spiritual walk with God? When are the times you feel you are alone, in the valley, in the darkness, and groping to find spiritual direction and guidance? What does one need to do to hear the voice of God when one senses he is close and when he seems more distant. What are the distractions which might separate one from experiencing and expressing trust in the guidance of God? When does God seem far away; when near in your own life? Perhaps share some incidents from one's pilgrimage when one felt God near, or tried to trust Him blindly when faith ran thin. Follow the discussion and the connections the group makes to the blind trust walks and the metaphor of the spiritual walk. Below are some of the suggestions and admonitions in scripture which speak of how one should walk in faith.

> Job 29: 2-3; God preserved me; when his candle shined upon my head, and when by his light I walked through darkness.
>
> Psalms 23:4; Though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me.
>
> Psalms 119:45; I will walk at liberty for I seek thy precepts.
>
> Psalms 138: 7; Though I walk in the midst of trouble, thou wilt revive me; thou shalt stretch forth thine hand against mine enemies, and thy right hand shall save.
>
> Proverbs 28:26; He that trusteth in his own heart is a fool; but who walketh wisely, he shall be delivered.
>
> Isaiah 30:20-21; And though the Lord give you the bread of adversity, and the water of affliction, yet shall not thy teachers be removed into a corner any more, but thine eyes shall see thy teachers; and thine ears shall hear a word behind thee, saying, This is the way, walk ye in it, when ye turn to the right hand, and when ye turn to the left.
>
> Jeremiah 6:16; Thus saith the Lord, Stand ye in the ways, and see, and ask for the old paths, where is the good way, and walk therein, and ye shall find rest for your souls.
>
> Amos 3:3; Can two walk together, except they be agreed?

> Micah 6:8; What doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?
>
> John 8:12; Jesus said . . . I am the light of the world; he that followeth me shall not walk in darkness, but shall have the light of life.
>
> Romans 8:1; There is therefore now no condemnation to them which are in Christ Jesus, who walk not after the flesh, but after the Spirit.
>
> Psalms 48:14; For this God is our God for ever and ever; he will be our guide even unto death. (Scofield version of the King James Bible)

Creative drama role playing. The facilitator may now seque into suggesting that the group work on developing original short vignettes based on the continuing theme of ongoing trust and communication in intimate and spiritual relationships. Break the entire group into smaller groups of two pairs each--four individuals total. Encourage the group to discuss incidents when they might have to adjust their communication styles or contents when they discover they are not reaching each other or are not as close as they thought or when there is an apparent intrusion or distraction which might impair the relationship. In their reflecting they might share within the group an incident when something similar to this has happened to one of them and what were the response options on that occasion. How can they translate the above scriptures to concrete behavior in the real life of faith, in their walk with the brethren, with the Lord, etc.?

Allow enough time for discussion and then encourage them to select something from their discussion to improvise a brief scene from. Instructions include the typical role playing set up: select the conflict and briefly decide on the situation (who, where, when) then select the characters and who shall play whom. They may choose for the four in the group to be involved in the entire scene, or they may choose for one pair to improvise a role playing conflict involving trust or guidance for the other pair to observe and respond to. After allowing time to discuss, brainstorm, and create in the small groups, the facilitator roams from group to group to monitor how they are coming along in the project, then addresses the entire group and gets feedback on how

they wish to share with the whole group what their small group has come up with. Some of the groups may select to perform their improvised drama for the whole group and then open it up for discussion. Others may prefer to just describe what their group had come up with and some of the discoveries they made and then open up their ideas for discussion among the entire group, but without performing. The facilitator gets a sense of how to allow this kind of discussion to flow as various levels of leadership emerges from the different groups. If there is not much dynamic discussion or movement coming out of this phase of the program, then the facilitator decides to bring it to a close, giving the small groups a final question to discuss and time to journal.

Closure. A physical option for closure which also adds a dimension of group movement and worship is possible by teaching the entire group a medieval processional step which often accompanied mass movement to the church through the streets of the town. It is called the tripudium step-- meaning three step movement. The step itself is a physical metaphor of one's spiritual journey through life, moving regularly ahead yet falling occasionally behind. Individuals form a single file, one behind the other with their right hand placed on the shoulder of the one before them. All begin stepping forward on the right foot, then left, then right--taking three steps forward and then one backward, three steps forward and one backward, repeatedly as they wind their way through the streets of the town toward the sanctuary of the church, or as in this case, the group winds its way around the room or down the hall to a place of final prayer. The tripudium step indicates the walk through life which is comprised of movement forward as well as movement backward. Hopefully, the walk of faith is indicative of more movement forward than backward. The rhythm of the movement is charming and lends well to singing any hymn which has a three-quarter beat to it, such as "Oh, come all ye faithful." A particularly impressive usage of the mass movement is to have the leader carry a candle to light the way along the pilgrimage. In some cases, each member may also carry a small candle in their left hand as they stay connected to the rest of the body of believers with their right hand. The facilitator may lead the entire group in

a chain around the room as they sing the hymn and then lead them into a final circle at the close of the last notes. In the circle, individuals may offer up closing prayers.

Rationale for the Procedure

The concept of the spiritual pilgrimage and the faith walk is central to the evangelical Christian religion. Concern about spiritual guidance and walking rightly often prompts discussion and study within adult Christian groups. Therefore, the theme is current, universal for the whole group and not obscure. Finding tangible metaphors to fit the concept in part is potentially more stimulating than the usual discussions of the abstract notions. The entire session moves regularly around Kolb's experiential learning cycle, engaging the participants in reflective and active participation as well as cognitive and affective.

The warm up exercise is physically engaging but not strenuous; it awakens but does not tire. It is enough to get the participants on their feet and closely interacting with another person--focusing on a simple, yet somewhat difficult task for them to accomplish. The exercise allows them to work at their own pace, even cheat or quit if they wish, without any observers. Having the pairs work simultaneously takes the focus off individuals and establishes an atmosphere of athletic playfulness without competition. The exercise allows each person to establish a closeness to at least one other person. It is also an indirect way of nurturing a beginning trust between the two who will be working closely together the rest of the session. (The facilitator may make the choice of either having the partners stay with each other throughout all five exercises, or to change partners at different junctures. A different interpersonal dynamic may develop with each choice. If the facilitator wishes more mixing to happen because they may not have future chances, he may have them change partners. However, the gradual building of trust between the partners with each progressive segment of the process is also often a point of

discussion in the final analysis). This opening exercise warms up the group, providing an activity different from those they have experienced all day long in their homes and work outside the place where the class meets. It warms them up to the idea that they will be doing "different" things during the whole session. It warms up their bodies so that they are ready to move around and not sit the rest of the evening. It warms up their playful and exploratory attitudes; they are trying to find out if they can do something that at first appears to be difficult or impossible. It warms them up to their partner and their mutual endeavors to push on together. It warms up their risk monitors; when they risk a little in the close, acceptant environment with one other person, they are more likely to risk a little more in the next exercise.

The individuals are sent out on the first walk alone because they are more vulnerable at that time and because it is easier to risk failure alone. Even though they have been in the building numerous times, they are now aware of how little they may have noticed. It becomes a sensorary awareness exercise as well. The vulnerability is not the same as being really blind because they do know they can look if they sense danger, they can hear the familiar voices of others nearby going through the same disequilibrium, they know it is only a game . . . but <u>because</u> others are doing it also, they are challenged to try something which they might have thought impossible otherwise. In facing the challenge, they are invigorated by noting they can indeed accomplish the "impossible" and come back to talk about the adventures they encountered on the way.

While they may have had notions about isolation, vulnerability and insecurity, they are now feeling a dose of it themselves and they acquire a little empathetic awareness of the apparently helpless people they may have casually noticed struggling in the marketplace alone. When they do not have benefit of their eyes--which they have so taken for granted--they are keenly aware of sounds they had not noticed before, light patterns, textures, smells, etc. Even in the midst of their vulnerability, they often experience a serendipity of delight--that they are noticing the mundane anew. Locating a simple object like a leaf or blade of grass is asking so much, but these are things

they have walked on and by almost every day of their lives. They search now for the simple and ordinary object as if it were a small treasure. Shapes and textures rekindle mental images and they marvel at how much they do recall. They become aware of how they must rely on their hands to guide them, their feet to feel the floor and steps, their shoulders to gauge corners and doorways, their skin to sense temperature change, their thin eyelids to note lighting, their ears to determine the distance of approaching voices, radios, carts, traffic through an open window. They are tense and alert, paying closer attention than they usually do. Their first blind walk alone brings them back relieved, triumphant, grateful, more aware than they were when they left. No one was watching them to judge whether or not they were hesitant, fearful or foolish. They moved at their own pace and located their own threshold of tolerance for ambiguity and their own tools for survival. When they are ready to be led by another, they will have already explored their own anxiety over darkness and vulnerability, so they can then face their limits with a little more awareness and self-control while with the other person.

The sequence of journal writing responses to various parts of the exercise are placed where they are for specific reasons. Since the first exercise has the participants coming back at different times because they are individually paced and because they are initially encountering the apprehensions and enlightenments about making it alone in the world without sight, they are fresh to write and reflect on their experience. This is a good personal time for the first writing and it also helps to fill the time gap between the staggered returns. Again, later in the session when they can look back on the scope of the total experience, they are given the opportunity of debriefing in their own minds before they discuss with others. This gives them a chance to collect their thoughts, to sift through their emotional and intellectual responses and to put them down in tangible order on paper before they are called to articulate them aloud. Allowing them to write and reflect alone first also provides them space to decipher their feelings and insights before they are surrounded with the thoughts of others and may then have a tendency to compare and weigh theirs

against the others. They can then accept their own response in a fresh way without quickly disqualifying their own answers as wrong--as is often the tendency-- when they hear the others.

The series of walks becomes a cumulative sequence of more difficult tasks. The first one is probably the most difficult, but once the individual has succeeded in that one alone, he or she feels capable of accomplishing the others with less trepidation. The other three walks then focus more on the relationship between the partners and their challenge to establish and maintain trust and clear communication. There is also a point of comparison between the difficulty of going it alone and that of having someone else to help and talk to. There is spiritual analogy that while one is going it alone, he is more liable to concentrate mainly on personal survival tactics, but when he is coupled with one who can be the eyes for him, he may come to a point of allowing the one who can look ahead, to see <u>for</u> him and even to show him delights he may not have been able to find on his own with his certain limitations. In finding analogies between this walk and one's spiritual walk of faith with God as the ultimate guide, one may decide that only the Almighty sees the end from the beginning and knows what the earthly child may encounter. The One who sees beyond is the only one capable of guiding in such a way that walking through the shadow of darkness with him as guide may be less fearful since he knows where the light lies ahead. Trusting in his guidance also allows the one who does not see and does not know, to relax and receive the gifts and the instructions with faith as they come. The blind followers notice that their walk is often more enjoyable when they can relax and not hold back or anticipate the leading but simply trust and take it one step at a time.

The discussion segments and their sequence are also purposeful. Contemplating about the metaphors and the experience alone first, and writing in one's journal, is followed by discussion with a partner, which is safer than full group discussion and allows one to sift through the variety of images in an established trusting intimate environment: a personal conversation. As a result, the group discussions which follow later are then less formidable for volunteers to share in vocally since they have already collected their thoughts. They can thus become a time of informed

interchange and further exploration.

Moving into small group drama exercises comes later when all have discussed informally the theme and incidents they have each experienced which relate to the concepts being explored. By the time they are asked to explore through enactment, the internal pumps have already been primed. The scriptures are first solicited during discussion from members of the group who may have had some pop into their heads as they contemplated the theme surrounding walk and guidance. The facilitator may then offer the other verses which the group may not have recalled in a handout. The facilitator may encourage them to continue their own studies through additional reading and research on spiritual pilgrimage.

Concluding with the tripudium step is an interactive worship experience. It still allows the individuals to learn something new and novel to them--a concluding challenge--and brings the whole group together at the end in a unified expression. The song selected should be one that the facilitator is certain all are familiar with and can sing acapella. The movement, music and candle-light help establish a mellow mood and an atmosphere of present community and communion with past brethren, recognizing that Christians have been on personal pilgrimages for centuries and yet are still called to walk together in unity, carrying their lights into and through the darkness.

The whole sequence affords a variety of foci, juxtaposing personal exploration with group interaction; engaging the individual in introspective, concrete, abstract and reflective activities; moving around the experiential learning cycle. Members attempt some application of the learning in the discussion and when the small groups design role plays which reflect the level of insight gained concerning trust and care in interpersonal communication. The sequence overtly and intuitively applies the guiding principles set forth in chapter three which advocate: establishing an atmosphere to stimulate motivation; providing exercise for imagination, concentration, observation and creativity; encouraging application of the learning to personal life situation; varying the pace and focus of the process to maintain interest; providing for regular interaction

within the group; engaging in problem-solving; protecting from emotional exposure and competition; stimulating empathic awareness; locating learning metaphors; and providing opportunity for silence, reflection, worship and evaluation.

"TRANSFORMATIONS" SESSION

Assessment of Need for the Topic of Focus

The adult Christian encounters the almost unconscious use of many parables and spiritual metaphors in the daily dialogue of religious content and in the regular sermons and bible study lessons of the church. While the mode of communication in religious circles is to note the abundance of metaphors in scripture to explain mystical phenomena, the individual adult often still needs personal guidance and practice in the effective use of metaphor to communicate his or her own feelings, insights and concerns. He or she also needs to develop skill in generating fresh metaphors concerning spiritual concepts since many of those used in scripture seem apparently outdated and often hold little personal significance for the contemporary Christian who may not be acquainted with much of the cultural context in which they were originally proffered.

Objectives.

- To provide experiences whereby the participants may encounter the vehicle of metaphor as a learning and communicating device.
- To explore the possibilities of finding concrete expressions for abstract conceptions by transforming them into alternate tangible forms through imaginative description and physical action.
- To generate workable metaphors to express personal internal and spiritual images.
- To use the metaphors to consider ways in which negative or rigid attitudes and behaviors

may be transformed by choice.

- To recognize the importance of the metaphorical device to help verbally and intuitively communicate the hidden and apparently intangible.
- To practice creative problem-solving in groups through physical action.
- To stimulate awareness of other perceptions, thereby enhancing empathy.
- To explore the use of objects and props in creative dramatizing.

Set up. Little set up is needed for this lesson. The facilitator will need to choose between whether to gather a box of possible items to use for the metaphor explanations and group story enactments, or to have the group itself scavenge and gather items from among their personal effects and throughout the room. The facilitator must clear a space where the warm up activity may take place and the following group circle for the metaphor sharing.

Warm up. The facilitator asks group members to stand together in the center of the room and simply mill, around greeting each other for a few moments until other specific directions are given. The group may know each other fairly well, but the following "game" may help them find out some other interesting facts about each other and limber up in the process. The point of focus will be for them to arrange the group quickly in one-minute time limits according to instructions. The first arrangement is by height from shortest to tallest without any specific directions from the facilitator or assigning an established leader (The way the group quickly accomplishes the task will also indicate how they allow leadership to emerge). After they have accomplished the task and noted how they did it so quickly, they are given further instructions so that again, in the next one-minute time limit, they must arrange themselves physically according to birthdays (The facilitator makes no suggestions as to how this might be done; in rows, clusters, etc., but allows the group to face these decisions). Then in the next one-minute time limit, they are to arrange themselves in a geographical map according to birthplaces. Finally, in the next one-minute time

limit, they are to arrange themselves according to position of birth in the family (These are rather generic arrangements suggested by the facilitator in order to get the group moving around quickly, working together to solve the challenge and also to allow them to find out some things about each other in the process. The facilitator may use this vehicle to have them figure out how to arrange themselves according to any number of categories such as: times they have moved, types of books they read, destinations they have traveled, jobs they have held, years they have been in this church or town, etc.). This exercise should take no more than ten to twelve minutes.

1st. exercise in metaphor. The facilitator places a plethora of unrelated common items on a table or in the center of the floor for the entire group to gather around and look at. These items may include such simple things as: a pencil, eraser, toothpaste, spoon, paper clip, paper bag, hanger, flower, candle, watch, shoe, plastic bag, sugar packet, small toy, glove, kitchen timer, brass bell, vase--almost anything one might pick up easily and dump in a bag. Or the facilitator may even ask the participants to locate two or three things in the room, their pockets or purses and bring them into the center of the circle. The facilitator may then proceed in this manner: "While the warm up exercise showed us how many different categories you may all be placed in to show your likenesses, you are each incredibly unique in background, personality, attitude, character and so forth. Even as we note the individual human body, most of us have two eyes, two eyebrows, a nose between and in the center of the face, a mouth beneath and two ears on the side. The positions of these basic entities are rather predictably regular, even the sizes are only fractions of an inch different . . . and yet the sizes, arrangements, placements, colors and shapes of just these few features can be so diverse, that most of us are able to recognize hundreds of people instantly by noting the differences in their faces. Each individual is unique not only from physical appearance on the outside, but also in internal features.

"As each of these items on the floor is perused and noted for its individual uniqueness and recognition that it was made for a specific purpose, we can also realize that each may be used for

something else as well. The spoon may stir tea, but it also may be used to dig in the garden and prop open a window. The hanger was designed to hang clothes on, but who hasn't used it stretched out as an improvised hook? I would like you to look at each of these things now in terms of how they can be used to describe something unique about yourself. We know where you fit in the continuum according to birthday in this group and where on the map you were born, but now allow two of these items to be used as metaphors to describe something about yourself that we do not know. As you look at each thing, you will probably be able to note analogies about the item that parallel with your personality or your attitudes or behavior. There may even be several things about each item that are just like you. Reflect for a while about how you might use several of these items to act as a metaphor for an aspect of you." Allow the group to think for a while as they contemplate connections they may see about many of the items. Ask them to select at least two. If someone else selected the one they wanted, they may borrow it when it comes their turn, or they may realize that they can really say something about several of the items and thereby be more flexible.

The facilitator may begin the descriptive analogy by sharing something of herself, thus setting the stage for the depth of expression invited. Example: "I am similar to this #2 soft lead, very basic, pencil. I'm not really an expensive indelible Parker pen. I have a tendency to grind a bit and get to the point quickly. However, one of my problems is that when I push too hard, and I often do, I can break down easily and then I am ineffective. As a matter of fact, I do have a tendency to go too long, push too hard, and wear out easily--getting dull and obnoxiously scratchy in the process. I think I'm more like a pencil than a pen, because I'm more indecisive and need more forgiving, that's why I have a built-in eraser. I often have to go back on what I said because I may have been too quick in my assumptions. Fortunately, I don't usually say things that are so radical they can't be altered. Maybe that's what also makes me a little more tentative in some of the things I do. Like this round, but really hexagonal pencil, I can roll around easily when given a little

shove, but I have built-in minor protective angles which keep me somewhat rigid (I like to think, stable) and from rolling off the edge. I have to admit, I'm pretty yellow, a little chicken to take too many risks. I also can break more easily than a pen. But most of the breaks so far haven't been as devastating as they could be if I were even more rigid. I've been able to salvage the better part after a break, sharpen it up again and go on from there." The facilitator thus provides a model for disclosure which indicates that it is fine to speak for about one to two minutes and use the item to explain several things about themselves. The members are then invited to share their analogies in whichever order they select, rather than going around the circle. The other members are also free to ask someone to elaborate further or to explain a metaphor which may not have been clear in its connection. The facilitator affirms each person after he or she has shared, but does not make comments or judgments on what was shared. The exercise takes about 20-45 minutes, depending upon the size of the group--ten minutes to select and reflect; an average of three minutes per person to share. Allow a short break time after the sharing where individuals may feel free to further fellowship and discuss with individuals as they are led.

Journal entries. Allow the participants time to reflect in their journals on the uniqueness of individuals and the ability of the metaphor to help make imaginative connections. Ask the participants to think further about the use of metaphors to help them describe other things about themselves. For instance, they may generate some metaphors which say: "My day today was..." "My job is like. . ." "My spouse/parents are like . . . (a safety net under a clown trapeze artist)."

Small group discussion and scripture application. In pairs or triads, ask the group to use their bibles to locate scriptures which have been insightful or comforting to them by the indication that each person is unique, a special creation in the universe. Possible scriptures are:

> Matthew 10:29-31; Are not two sparrows sold for a farthing and one of them shall not fall on the ground without your Father's will. But the very hairs of your

head are all numbered. Fear ye not therefore, ye are of more value than many sparrows.

Psalms 139: 13-16; For you created my inmost being; you knit me together in my mother's womb. I praise you because I am fearfully and wonderfully made; your works are wonderful, I know that full well. My frame was not hidden from you when I was made in the secret place. When I was woven together in the depths of the earth, your eyes saw my unformed body. All the days ordained for me were written in your book before one of them came to be.

Creative drama exercise warm up. Ask the participants to get into small groups of three or four. Ask them to keep the items with them that they used to describe themselves in metaphor. "Earlier, we noted how items may have been specially produced to accomplish certain tasks, like this chair was designed for sitting in, but it has also been used improvisationally as a stool, a door prop, a pet barrier, a lion tamer's prod, an end table. . . and by imaginative children as a puppet stage, a rocket, a canoe, a horse, an airplane, a warrior's shield, and a four-pronged sword. Take the challenge now to look at your items and determine the many ways they may be used to indicate other features they have. Play around with them for a while in the group first, so that you generate a multitude of ways to use them, showing each other spontaneously by how you hold them, make sounds with them, etc., that you are now using the item imaginatively and going beyond its apparent limitations and stretching its size. Improvise and play with them, transforming and making them more than what they are now."

Allow the groups to play at their own pace, to share back and forth between members and not to judge each other's ideas. Move around the room from group to group, encouraging them to continue sharing their ideas amongst each other and to each use all of the items in the group. When they have done this for about six or seven minutes, ask the entire group to debrief about what it took to generate the ideas. This becomes an intuitive discovery of the brainstorming process. Ask questions such as: "How did you come up with the ideas; did one person's idea then help you generate another idea; did you discover that there were moments when you thought you ran out of

ideas, only to realize then there would be another burst of new ideas; did you notice that a perspective of a previous suggestion would then generate a connection for you?" Allow the discussion about how they generated ideas personally and how they were able to work as a group, building on each other's ideas to proceed for several minutes as they make their own discoveries about the imaginative process. This might be a good place to give a few notes orally on how effective brainstorming works and how the creative process is built on perceived imagination first and then recognition and generation of connections. It need not be a long lesson on the process, but rather a brief mini-lecture to affirm what they have discovered already on their own.

Creative drama exercise #1. Ask the groups again to look at the items that they now know can be used in a variety of ways, ways in which the group accepts the conventions of altering shape and size and function. In other words, the facilitator should convey something like this: "Although the chair is this large and has four legs, when this person held it upside down above his head and walked rigidly toward us beeping in gibberish, we all *knew* quickly that two of the metal chair legs were indicating antennae of a space creature. We accepted the convention that the rest of the chair was invisible and that the two legs representing the antennae were really smaller than what we actually saw. Now take the challenge as a group to use all of your items in an improvised scenario as props, but use them each in at least two different ways than what they were invented for. Stretch them and transform them to indicate something other than what they really are. Your scenario may be along any theme you wish. You may even decide to have it reflect 'A Day in the Life of . . .' or be a playing out of a recognized tale, parable, or fable. But do decide on a title in the end."

Allow the groups about ten minutes to work around with their items and to plan a scenario which would flow with a definite beginning, middle and end and would use all members of the group as characters in the plot. Following their brainstorming and rough draft of the scenario, allow them time for a brief rehearsal within the group. Move around from group to group to assist in any encouragement or generation of ideas. When it is apparent that all are close to completing the

task, then give a five minute warning that these will be shared with the whole group in a short time. Allow each group to determine how they will set up the performance area and how they will share their creation. Then have each group play their scenario for the others. Applaud and briefly discuss each scene.

Creative drama exercise #2. "It was rather delightful and not too difficult to transform these common items to become all sorts of imaginative things. They stretched according to your wishes to use them to communicate other things that you needed them to be in order to serve in your stories. They were tangible items and could be remolded by not necessarily changing their physical shapes, but by changing our perceptions of their shapes. Now let us take the challenge of attempting to actually give shape to "things" that do not often have universally agreed upon designated forms. These are abstract concepts which nevertheless play a significant role in our lives and in our communication with each other and our behavior toward each other. The bible speaks of the Christian as needing to evidence the "fruits of the spirit." In other words, we say a tree is clearly a peach tree when it grows peaches and an apple tree is more precisely an apple tree to us when we see evidence of apples on it. Likewise, the scripture says, "by their fruits, you shall know them (Matt. 7:16)." Christians call these evident traits of spiritual living, "fruits." They are also referred to as virtures. In the bible the fruits of the spirit are listed as: "love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance (Galatians 5:22,23)."

"If you were an accomplished sculptor or painter and commissioned by a significant institution such as the church or the hall of justice to create a piece of art that symbolized this one great concept in a single form, to transform the idea to a tangible image, what might it be? Indeed, artists have been given commissionings such as these throughout the centuries, to come up with a definitive work which encapsulates the universal concept. We see evidence of their work in the amazing statuary placed in front of the buildings of almost all national governments. Our attempts here may be somewhat less sublime than a Michelangelo or Rembrandt piece, but do try to

synthesize a transformation of the concept to a tangible tableau or sculpture." Allow the groups to select which of the fruits of the spirit (or virtures) they wish to depict with a single picture of their bodies indicating the concept. Allow planning for about five minutes to ten minutes as they sort out what would be the best way of depicting love or meekness or longsuffering, etc.

Have each group then unveil their art for the rest of the group. Ask: "How did you come about selecting this scene? What does it mean to you? What process of elimination did the group go through? etc." Allow some evaluative discussion to go on between the groups as they view and reflect on each other's selection and depiction. "Now, try to put these tableaux up again in the same manner you chose to transform the concept into and see what might happen if they were brought to life. If we could conceive of this as simply being a single frame of an ongoing film, what might be the next frames which would take place if we ran the movie?"

Allow the groups to explore this possibility as they improvise with their tableaux of the transformed concepts and put them into living movement and behavior--moving from a single form of the virtue, to a moving form of it, allowing it to take on a life, rather than just a slice of life. Play the improvisation for a while to generate further ideas about the behavior which their initial concept of the virtue would imply. Try then the possibility of recognizing that they had selected one single frame to indicate the transformed virtue, but now what might be the frames leading <u>up to</u> that isolated moment. In other words, what behavior and action might have instigated the final moment shown in their selected statue or tableau. Then, allow them to explore through improvisation the surrounding actions of the single frame--running the movie, as it were, from several moments before the selected scene, on to several moments afterwards. What discoveries might they make concerning their notions of the abstract concept then? What does love, faith, gentleness, meekness, etc., mean in terms of human behavior, live action? Allow the group time then to discuss what they are intuitively working out in their improvisations. Using the improvisations as fuel for exploratory discussion, try to move the process along to discover just

what they each perceive or expect the behavior to be when someone produces the various fruits of the spirit. What are scriptures which describe the outward evidence of these virtures in people? What incidents can they recall when they witnessed evidence of particular fruits of the spirit in their own lives or in the life of another person they knew?

Journal reflection. Allow time for the individuals to return to their journals to reflect on what has happened so far. What are their responses to the exercises on transforming the items in their groups to the creative scenarios. What are their responses to determining the frame for the virtue they wanted to show. What was the individual contemplating as the group was working through to the solution? What connections do these exercises have to their own lives, the concerns they have had about showing evidence of the fruits of the spirit in their behavior as well as in their beliefs? Allow time for them to make application of the exercises and group discussions to what they feel about the subject and what they hope to do as follow up. Perhaps they may wish to write poetry or a poetic prayer in response to their reflections. When they have had time to reflect and debrief in their own meditation and journal writing, they may take a short break, move around, get some outside air, find refreshments, engage in informal discussion.

Creative drama exercise #3. After the group has reconvened following a short recess, discuss briefly the problems the individuals and the group of Christians face when trying to live up to the evidence of fruit of the spirit in their lives. Questions could include: When are there incidents and circumstances when they must make a decision to act in love, gentleness, meekness, longsuffering, faith, etc.? What are some situations in interpersonal relations, for instance, which try one's capability of responding in love or gentleness?

Have the group break into smaller groups of two or three and discuss the situations which may call on them to exhibit these various virtures of Christian discipline. Generate ideas for possible role playing situations between two or three people where the scenario involves conflict requiring action to resolve, and which calls upon one of the fruits of the spirit. to be manifest.

Each group should write out the basis for the situation, the location, the characters and the conflict. Have the group then practice possible ways of negotiating, problem-resolution, sublimation--whatever might show evidence of acting in a Christian virtue. One group sets up another group giving them the situation they have devised, the characters and the outline of the scenario up to when the characters must face the conflict. They call upon another group to then spontaneously improvise the role playing situation. The group may select when to ask the other group to stop playing and debrief what has happened thus far. The group of adults then uses the possible scenarios to explore their potentials of behavior and decision-making when facing situations and interpersonal conflicts that tax their natural inclinations to be patience, loving, meek, etc.--evidences of the fruits of the spirit.

Debriefing and evaluation: "We are told in scripture to exhibit the fruits of the spirit in our lives as evidence of the Christian love we have for others. It is not difficult to list the fruits of the spirit as the virtues we are called to produce, but it may be difficult to determine just what these fruits are in terms of real behavior. We can hold a peach and feel its juicy sweetness run down the sides of our lips as we chomp on its goodness. But how can we hold love in our hands, look at it, feel its texture, cut it open to study its firmness and flavor? How does love become real in our lives? While the scripture uses the metaphor to describe how we must nourish our lives in such a way to naturally produce certain fruit which is evidence of the kind of person we are, how do we then take this metaphor and make it a tangible item that makes a difference in our lives? How does this metaphor signify how our lives touch the lives of others, making our faith more real than theoretical? While love may indeed be an emotion, the scriptural admonitions to love one another mean much more than inducing an emotional feeling toward another person. The mandate to love really means to transform the concept into tangible actions; to act in love, to behave with meekness, to express faith rather than just feel it. So the word becomes more than just a concept, but rather a decision to **act** in such a way that there is outward evidence of that internal spiritual

state of being. The scriptural parable of the barren fig tree indicated that the gardener was willing to cut down the tree because it did not bare the fruit it was intended to bring forth." The group then debriefs the session by discussing the difficulties and possibilities of bringing forth actual "fruit" as evidence of their lives of Christian faith. They might note that it is this very lack of evident fruit in the lives of some people who speak broadly about what they believe, that prompts others to label them hypocrites. They also may discuss the scriptural recognition that the process is indeed difficult, that the normal human being, Christian or not, has internal conflicts between knowing and doing what is said to be right and what he perceives is right. Even the apostle Paul had the struggle and likened it to opposing forces struggling inside him for control. The one he fed became the stronger.

Final scriptures for application. The group may discuss and locate scriptures which reflect the theme of transforming their beliefs into tangible behavior. These may include:

> Luke 6:27-38; But I tell you who hear me; love your enemies, do good to those who hate you, bless those who curse you, pray for those who mistreat you. If someone strikes you on one cheek, turn to him the other also. If someone takes your cloak, do not stop him from taking your tunic. Give to everyone who asks you, and if anyone takes what belongs to you, do not demand it back. Do to others as you would have them do to you. If you love those who love you, what credit is that to you? Even 'sinners' love those who love them. And if you do good to those who are good to you, what credit is that to you? Even 'sinners' do that. And if you lend to those from whom you expect repayment, what credit is that to you? Even 'sinners' lend to 'sinners,' expecting to be repaid in full. But love your enemies, do good to them, and lend to them without expecting to get anything back. Be merciful, just as your Father is merciful. Do not judge, and you will not be judged. Do not condemn, and you will not be condemned. Forgive, and you will be forgiven. Give, and it will be given to you.
>
> Philipians 4:9; Whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable -- if anything is excellent or praiseworthy -- think about such things. Whatever you have learned or received or heard from me, or seen in me -- put it into practice.
>
> Philipians 2:3-4; Do nothing out of selfish ambition or vain conceit, but in humility consider others better than yourselves. Each of you should look not only to your own interests, but also to the interests of others.
>
> Philipians 2: 14-15; Do everything without complaining or arguing, so that you may

become blameless and pure, children of God without fault in a crooked and depraved generation, in which you shine like stars in the universe as you hold out the word of life.

Colossians 3:13; Bear with each other and forgive whatever grievances you may have against one another. Forgive as the Lord forgave you. And over all these virtues put on love, which binds them all together in perfect unity.

I Thessalonians 5: 13-15; Live in peace with each other. Warn those who are idle, encourage the timid, help the weak, be patient with everyone. Make sure that nobody pays back wrong for wrong, but always try to be kind to each other. (New International Version)

Session closure. The group gathers together to encourage each other in finding ways to evidence their walks of faith. They pray for each other and for the group itself for help to nurture the kinds of behaviors in the individuals so that others may be touched and served through their acts of love, gentleness, goodness, meekness, longsuffering, joy, peace, and temperance. They recognize each of these virtues requires an entire session to deal with, so that this session was just the opening of a door to further exploration. They may begin to set an agenda for future sessions to follow up on this theme. The group closes by singing a familiar song on the theme, such as: "They will Know we are Christians by our Love" or "Trust and Obey."

The participants are encouraged to study further these concerns outside during the week by reading works, journals and biographies of people who have gone before and encountered the conflict between passive and active faith and works. They are encouraged to continue in prayer, searching, journal writing, exploring through poetry and prose, discussion, practice. Perhaps they can bring back their findings and reports of their practices to the group in the next session.

Rationale for the Session Process

The activities themselves and the sequence thereof follow Kolb's experiential learning cycle and adhere to McCarthy's admonition to program the group learning experience in such a way that all the four major learning styles are catered to at various times throughout the course.

While McCarthy's suggestions probably referred to the planning for an entire course in public education, this writer attempts to incorporate aspects of each style in each session of 90 minutes or more. Again, the pattern is to inter-weave experiences which are cognitive, affective, abstract, concrete, active and reflective.

For this session, the warm up activity of having the group quickly collect themselves into certain categories has several intentions. The exercise itself is playful and a group ice breaker in that they immediately have a task to accomplish in a very short time. They are encouraged by the facilitator to note the alloted time and are even warned half way through the first set that 30 seconds have passed. This brief interjection heightens the challenge and quickens the pace of the activity. They usually then speed up their fervor to accomplish the task in time. The time limit puts on artificial pressure which then places them all in the same bag of having to work together against the clock. They are not given a designated leader just to see what they will do about the problem of no specific direction. Will they quickly decide they will follow one person's directions or will they go about the task of pooling everyone's suggestions, which is more time consuming. Each set of tasks is another chance to decide on leadership options. Often a leader will emerge by the second set. This is usually a person who can talk faster and louder than the others and can visualize quickly how they can form themselves. When they accomplish the task within the time limit, all feel successful. In the process of fitting into the categories, they also find out information about each other without the self-conscious method of disclosing this information in formal introductions. The information they find out about each other also helps them to compare themselves with the others. They find out if they share birthday months (it may be interesting to see if the group decides on the birthday categories solely by months and days or even to the extent of years), if they come from the same section of the country, if they had the same fate as another to be an only child, or the first child, or the baby. Their findings immediately give them some comrades with whom they share something in common. Later they can use this information to

bridge a gap and engage informal conversation on the shared event. The fast pace of the opening exercise gets them moving physically and having to think quickly in cooperation with the group. There is a chance to stimulate energy and get them to notice relationships during this warm up.

The selections of items for the second exercise involving the application of metaphorical connections may be purely random by the facilitator, just to see what the participants may come up with to link themselves with the most mundane of items. Or the facilitator may specially select items which he or she thinks may prompt more focused metaphors. These items may include such things as a clock, a mask, a toy, a measuring device, artist tools, keys, a dried up plant, etc.--things which the facilitator may perceive have inherent metaphors imbedded therein. The group is given time to peruse the entire selection first so that their minds may scan over the items and notice many possibilities. They have time to think up several metaphors which could apply to a number of items before they are asked to select which ones they want to use. They are asked to select at least two so that they might even have the chance of comparing the two items and their relationships with each other as well. One item may reflect a certain aspect of the participant's personality, while the other item may represent a different side altogether. The choice of two items also pushes the participant into thinking more deeply than she would have to with one item. Many will try to make connections between the two items as well as with themselves.

The facilitator begins the sharing just to establish a protocol, trying to make the disclosure somewhat personal but not too intimate. The facilitator sets the pace, so that the others note they are encouraged to make several applications, to note several qualities of the items, and to begin using metaphorical language. Christians particularly are familiar with the language of parable which is highly metaphorical and therefore rarely find difficulty in slipping right into metaphorical speech when comparing the item with themselves. An aspect of teaching in children's Sunday school classes is also to incorporate the object lesson, which is notably metaphorical. The exercise allows the participant to gauge for himself the level of disclosure he feels comfortable

with. He may also share something about himself that he would have found difficult to bring up in general conversation, but not so difficult through the vehicle of object metaphors. The item is a means of sharing in a detached sort of way. The item itself may absorb the bulk of the focus-- it is what most other eyes are on and it is what is held, turned over, and talked about while the speaker also "happens" to talk about himself.

The facilitator simply thanks each participant for sharing, but does not make comment on the content, so that the exercise does not become a competition about saying the "right" thing. The metaphorical connections to oneself and the item also allow the speakers to note and grasp images which may be expanded to poetic verbalizing when describing those images. The use of metaphor is one of the key foundations to the unlocking of poetic imagery. The exercise thus becomes a means of abstract conceptualization evolving into concrete images. Using items also helps people remember facts about the person who shared the metaphor. It becomes an imaginative visual mnemonic device. In the future, a visualization of the item is what triggers one's memory of the connected metaphor and then its relationship to the person who shared. It is therefore not as easy to forget that person as they have provided a tangible connection to be remembered by.

The journal reflection at this time allows the participant to verbalize other insight he may have had concerning himself when noting and sharing the metaphors, but did not wish to share in the group. He may also take this time to record the metaphors he noted while looking at the general span of items and when listening to the sharing of the others. This may be a time for him to reflect on his feelings and awareness about what the others shared about themselves. The juxtaposition of the broad categories of people with the intimate details of individuals is a concept to reflect upon when one considers the likenesses individuals in a group share with one another, as well as their differences. Writing metaphors about one's day, one's relationships, one's job, etc., helps the individual realize how potent metaphors are in aiding effective communication and unearthing personal awareness. The metaphor helps one give another a handle so that the two can

hold onto the same object from different sides. Learning to use a metaphor to describe one's feeling about something helps the person to find a tangible way of explaining himself to another. Searching for a metaphor about different aspects of one's life, such as one's work, also helps an individual recognize perhaps hidden feelings one might have about the comparative item. Awareness is often the first step toward change. If all of one's metaphors about one's job are negative, one may then realize there is a problem there that needs to be resolved. One's metaphors about certain relationships also help one determine where the strengths and the weaknesses are in those relationships and what one can then do about them.

Providing time for a break after this kind of activity allows those who wish to continue to write to do so without feeling pressure, and those who have finished writing a chance to move about and stretch without breaking the flow of the whole group. This time for a break also allows participants to briefly discuss some of the connections they may have noted they have with another person while it is still fresh in their minds or even <u>because</u> it is fresh on their minds and they would be distracted if they did not have an opportunity to discuss it right away, if even superficially until a later opportunity arises. If individuals have discovered that they have both come from the same part of the country, or that they are both members of very large families, or attended the same school, or that they both have some of the same feelings that were shared in the object metaphors, they may often approach each other at this time to discuss their mutuality. Again, the actions in metaphor provide a connection for the members of the group to become more intimately acquainted if they choose to act upon their new knowledge about another and therefore build friendly connections based upon mutual interests. If the participants are not compelled to follow up on these connections and develop relationships based on the shared information, it is not a devastating set back for the group or the individual as the information was shared in an indirect, detached manner and the sharer was not seen as having "opened up" vulnerably.

Moving next into small group brainstorming with the items provides a change of pace from

an activity which is quite introspective to one which is creatively stimulating. The reason for using small groups for this activity is that more ideas are likely to be generated when the group is smaller simply because more people are able to talk and the focus can shift around a group of three or four more often than around a group of ten or fifteen. This provides a playful outlet for the group as they are free to see off-the-wall connections and still are accepted for their contributions. In creative brainstorming, the quantity of ideas generated is as significant as the quality. The quality cannot be determined at first because no judgments are made of any of the contributions--each person is free to explore all possibilities. The groups are encouraged to simply play with the ideas first, before any kind of specific instruction is given on how to apply their ideas. This is so that they will not short-circuit their brainstorming process and get rid of ideas which they, perhaps mistakenly, think will not fit into the final purpose. When they are given free reign to brainstorm, they are not as quick to judge their efforts or inhibit their risks.

When the groups are given the challenge of putting their items as alternate props into a scenario with a specific form, the pace of the discussion and the brainstorming then shifts into a slower gear. Now they have a focus for all the item potentials they generated. They can sift through the quantity of suggestions and determine which set of them will fit into the context of a story line. They improvise with the items and the story line now to make sense within a sequence of parts. They still have the option of making their thinking very focused as in determining how their items will fit into a parable or fable, or making their thinking less focused by simply selecting any kind of scenario which holds together. Those who are enervated to give meaning to their story lines may make application of that mental focus. Those who are not ready to settle down may still feel free to broadly explore. The end-products usually delight all the groups as they are fascinated with how the others transformed their items to show a story which the viewers could comprehend. It is the beginning of noting that most of the people actually accept the conventions which others may think are too obscure. They really can tell a story, share an idea,

disclose a concept, without having to go into detail to explain themselves. In the end they note that "less is more"--just as when they were children, they are able to communicate messages with vastly different vehicles of body language, inflection, sound effects, props, etc., and have themselves understood without having to give a long explanation, treatise or sermon.

The facilitator makes the transition from discussing transforming visible items into other uses and shapes to transforming abstract concepts to visual behavior. The connection of the exercises themselves become another metphor. Having to determine a single frame for a concept of such magnitude as *love* or *faith* is a challenge which takes additional in-depth verbal negotiation and a sharing of values and insights within the group. How do we decide how to depict longsuffering? What does it mean to us in the first place? What would be a definitive image of it? The facilitator actually thinks it is easier for the group to decide on a single frame for the broad concept to begin with than to determine together what is a scenario they could choose. When they have a consensus for the tableau or statue or painting, they at least now have it out there in a tangible form and can look at it in one hard focus. Their selection then becomes a point of discussion for the other groups. What might <u>they</u> have selected if this was their assignment? Moving from displaying the single frame to then bringing it alive in action allows the group to work with a broad concept in smaller segments. It becomes more manageable when cut up into pieces of single focus. Their choices in how to bring it alive and explore it further by its context, become a saga the group finds itself in before they had realized the scope of their journey. If they had a notion of the magnitude of what they were to encounter before they began, they might have thought it too difficult and been uninspired to start. By taking the exploration in segments, and even those out of order, they are more able to handle the process each piece at a time.

The facilitator now tightens the focus and asks the group to begin making connections to the broader concepts of transforming a universal truth like love, longsuffering, peace, etc., into a visual image and then transforming those virtues to behaviors in their own lives. The discussions

focus on how precisely does one recognize the outward manifestions of Christian virtues or spiritual fruit in the lives of virtuous people, even of themselves. What are the things one must *do* in order to reflect gentleness or faith? The discussions now focus on how one becomes a "doer of the word and not a hearer only."

The creative drama role playing segment is a final vehicle to use as practice for life, through which the participants may explore the right and good behaviors one may choose to perform even when one may not feel like performing them. It is also used to explore the conflicting feelings of knowing what is *right* to do and not desiring to *do* the right. The groups discuss the possible situations which one may encounter which might put one at the crossroads of choice, needing or being compelled to act in Christian love and not feeling like doing it. The groups present real and hypothetical situations where the Christian fruits of the spirit might be especially needed and how one might act in order to exhibit and apply those virtues. The role plays become a vehicle for further discussion and debriefing on how to put action behind words. The exploration of the scriptures further substantiates the Christian mandates to act in love toward even the unlovely. The selected songs which reflect the theme follow a time of prayer for help in what to many outside the faith, and even many in the faith, seem like impossible tasks to accomplish--those difficult commandments of Christian life: living peaceably together, turning the other cheek, walking the second mile, condemning not--in other words: acting in love.

Once again, the sequence of the session follows the experiential learning cycle. All styles of learning are touched on during the process. The concrete and the abstract are encountered through visual and spiritual metaphors. The active and the reflective are engaged in through exercises, enactment, discussion, journaling and praying. Varying the tempo is intended to accommodate the needs of different learning styles and physical adaptability. The learners are prompted to recognize and use the metaphor as a tool in communication and definition. They make application of their learning through the vignettes and role playing by supporting their findings

with scripture and Christian faith teaching. They further practice the findings by additional discussion and role playing. They move through a continuum of verbal discovery and reflection from large group discussion to small group interaction to private meditation and journal writing. They discover information through both the cognitive and affective domains and are encouraged to process it individually and with others throughout the session as well as making application of it to their lives upon leaving the group.

The two sample sessions are only suggested packages of exercises along selected themes. Recall that many other kinds of events, themes and applications of creative drama were first overviewed at the beginning of this chapter. As the facilitator becomes more comfortable with the medium, he or she will be on the look-out for ways to turn almost any theme into a creative drama participatory learning experience. The keys of success will be found in maintaining variety and being sensitive as to how the participants may encounter the subjects pertinent to Christian education through experiential learning which stimulates their imaginations and encourages them to make applications to their lives.

Conclusion

The incidental benefits of creative drama as a learning tool are seen differently through the eyes of the facilitator than through those of the participants. The facilitator may see what areas need clarification, what problems need further work, and what stereotypes and clichés need shaking up. He or she may then monitor what level of learning has taken place, where growth or understanding is still needed, and where further help and support are required. The participants benefit in other areas: hands-on experiences with group dynamics, co-operation, planning, organizing, gaining flexibility, increasing tolerance, developing leadership and democratic decision-making, brainstorming, pooling of ideas, developing spontaneity, learning adaptation to the unexpected, increasing verbal skills, articulating ideas, learning effective body language,

enhancing empathy and gaining many of the positive side-effects of teamwork without the pressures of competition and judgment. The content and focus of the creative drama also become a metaphor for the object, the concept or the behavior to be learned through discovery and awareness. Because the vehicle provides an opportunity for the individual to learn and explore at his own pace and concerning issues of his own interest, he is more likely to experience success and consequently the enhancement of self-esteem as a result of personal involvement and tangible feedback. This benefit from the teacher's viewpoint is that the more self-esteem each individual has, the more dynamic and constructive the total atmosphere will be. Likewise, the more self-esteem and love one can develop for oneself, the more one may be capable of loving others. This may be the prime objective of using creative drama as an instructional strategy in Christian education, for the biblical commandment to "love one's neighbor as oneself" reflects the significance of positive self-esteem as a necessary prerequisite to developing genuine empathy.

Another unanticipated, yet important, discovery of the use of creative drama in learning situations is that some learners usually show they can be more autonomous, self-motivated and self-regulating in terms of their own learning than is normally expected, or for that matter, even allowed in traditional settings. This discovery may radically alter the teacher's authority role, but often does so in a positive way, enhancing student-teacher relationships, even in the case of adults in typical Christian education classes. Creative drama role playing often helps to move the learning experience out of the rigid textbook/curriculum and bible-study motif with its unambiguous "right answer" syndrome, into the more complex attitudinal issues, which are encountered more frequently in real life than in the classroom. This is where "faith by works" becomes a meeting of the rubber with the road. Religious education that does not move from the pulpit to the streets or from the Sunday School class to the home and marketplace is education that is potentially hollow. It instigates a religion that is merely of the head and not of the heart. Someone once suggested that for some people, their religion is almost like a wooden leg which is

neither warm nor containing life, but is something they hobble along on. It does not have the makings of really becoming a part of the person, but simply remains an appendage that is strapped on when needed to lean on. Interactive, creative experiential education may help conteract this kind of religion.

Many teachers, especially evangelical Christian educators, experience a strong desire to moralize during the improvised drama or through the discussion. Teachers and leaders must resist this temptation, lest spontaneity and honesty be thwarted. Even Jesus rarely moralized after the telling of his story parables. He usually left them as they stood or answered requests to explain them with maddeningly vague phrases like, "you have ears to hear." On occasion, Jesus defined the metaphors, but usually let the strength of the experience or message itself speak directly to the spiritual insight of the listener. That flash, that spark of intuitive recognition, that "aha!," exploded from the hitting of the flint by oneself and noting the sudden presence of fire, is as equally profound for the adult as it is for the child. Creative drama facilitators in adult Christian education must resist the temptation to conclude learning experiences with the easy packaging of an insight that ties a neat, crisp bow with a flare of assurance and the announcement: "Soooo, then it all means just exactly <u>this</u>!" It takes time for most adult Christian education facilitators, and many adult learners, to arrive at this kind of freedom since many of them have come through an educational system which insisted on final conclusions and measurable objectives.

Even when there are assurances of trust and acceptance in a group, some individuals are painfully ego-conscious and resist exposure of any kind. Leaders need to be sensitive to the various developmental stages of the group, working at different paces with different ages and backgrounds. Some adults need more time to learn to play again. Even in traditional discussion settings, many are inhibited by their fears of failure. On the other hand, immature or young adults are often wrapped up in their need for peer approval and may be reluctant to act out in situations that may not win them the favors they desire. The basic solution to fear, anxiety, and

self-consciousness in creative drama is to put the focus on the *process* rather than the persons. If the themes are vital to the group, the participants are more likely to forget their own hangups and self-consciousness in the expression of energy toward the issues and the solving of the problems. This is the same principle that works for successful athletes who must be able to focus their attention on the game rather than their own personal exposure. The facilitator must also remember that creative drama role-playing *automatically* provides a built-in protective device, in that the real person has the option to slip behind the character and find shelter while simultaneously continuing to make discoveries for himself.

This chapter has presented some specific lesson options applying the guidelines for using creative drama as a strategy in adult evangelical Christian education. The lessons outlined have been designed for and used somewhat successfully with various groups of Christian adults by this writer. It must be reiterated, however, that these specific options and the sequence of activities are only suggestions and that no facilitator should feel compelled to follow them in a lock-step manner. To do so would be to obviate one of the primary guidelines of adult learning and creative drama: to gear the learning experience to the needs, interests and abilities of the participants. While this writer assessed the particular groups she was working with and determined their needs and interests in order to design the learning modules, another facilitator must also do this background preparation for each group and each session he or she decides to teach. The preceding guidelines may serve as an <u>initial</u> template for that preparation, but not as a final detailed manual of instruction.

The following chapter will conclude the dissertation with a presentation of suggestions for future research and training in an attempt to broaden the applications of creative drama to the venues of adult evangelical Christian education.

CHAPTER V

A LOOK TO THE FUTURE WITH CREATIVE DRAMA IN ADULT CHRISTIAN EDUCATION

This study was motivated originally by the author's interest in the potential benefits of applying creative drama strategies in venues other than those in which it is more regularly found. Creative drama is an established process of interactive group dynamics which utilizes the expressive medium of improvised dramatic performing and is readily recognized as an academic subject and a classroom strategy in public schools on all levels of children's education across Great Britain and in some segments of the United States. It is therefore quite often referred to as "children's drama," and relegated mostly to primary and intermediate education. Creative drama through the form of role play is also often recognized and used as a therapeutic tool and an attitudinal and behavioral change agent in the fields of counseling and human resource management and as a job training tool in simulated situations.

This writer found scant application of the principles and techniques of creative drama in other areas of adult learning and development. Particularly in the evangelical Christian church, any form of creative participatory education was found to be the exception rather than the rule in adult education groups. The discussion-lecture method appears to be the primary form of education and the level of active involvement in the vast majority of adult Christian education contexts. This writer advocated the use of creative drama strategies as one alternative to the basically non-participatory forms of instruction frequently used for adults in Christian education.

This chapter will highlight the promise of creative drama in the context of adult evangelical Christian education and draw attention to creative drama's key objectives and potential benefits. Next, suggestions for achieving the promise of creative drama in adult Christian

education will be presented, including specific means by which the strategy may become more effectively inculcated in adult Christian education groups within the evangelical church. Finally, the chapter will set forth recommendations for further research of both a quantitative and qualitative nature.

THE PROMISE OF CREATIVE DRAMA IN THE CONTEXT OF ADULT CHRISTIAN EDUCATION

Some church leaders have had a well-founded suspicion of creative methods in religious education stemming from much of the apparently unsubstantiated exercises emerging out of group encounters and sensitivity training activities of the 1960's. Some of the let-it-all-hang-out behaviors of those group explorations caused alarm to many conservative church leaders who then became suspicious of any "excessively expressive" group venture. The other end of this spectrum, however, saw some innovative religious teachers who applauded and exhibited the various forms of creative expression through their instruction but often slighted the actual content. In the Christian church this was of particular concern because some leaders said of the creative educators that while there was creative expression, it was often chaotic, it did not have spiritual substance and it did not have the trademark of the very intention of the Christian education program: "teaching the Word of God." They felt that some of the activities were pointless and meaningless, as indeed, some were. Getting burned a few times, makes one wary of any fire. Consequently, there was a substantial pulling back on future explorations into predominantly expressive and emotionally suspect strategies. Alan Jahsmann, in his book Power Beyond Words, points out that there should no longer be such a dichotomy between where the impression comes from and how the expression is made. It is not two separate and distinct activities, but should rather be a flow back and forth. He says:

> Today psychologists and philosophers of education do not make a sharp distinction between the two concerns. We recognize that responses, activity experiences, and expressions can *lead* to impressions and understandings as well as *flow from* them. . . Because this is true, the great battle that has been going on

> in the church over methods of religious education can come to a halt. So-called creative methods truly can be teaching and learning activities and not just entertainment or "something extra" to make religious education interesting or a little more palatable if there is time. (148)

Creative drama is a unique vehicle of expression that is improvisational and dependent upon spontaneous rather than scripted dramatic responses to created events and relationships. It is process-oriented rather than product conscious; so it has its focus on the participants who are experiencing and giving rather than on an audience who is watching and receiving. It is not led by a director, but rather encouraged and nurtured by a facilitator--since the prime concern is centered on the discovery made by the participants rather than on the content presented by the teacher. The crucial stages of the creative drama experience include the imaginative and co-operative preplanning, the improvised enactment, and the reflection of human experiences whether real or imagined. The primary source of the material for the creative drama exercise is the memory and experience of the participants who draw first upon their own reservoir of insight, attitude, and notions about the issues to be performed. Their insights and attitudes, of course, are shaped by their personal experiences as well as all they have seen, heard and read. Therefore, rich literary storehouses which are available to the minds of the participants are also available to the dramatization. One of the strongest assets of creative drama as a learning vehicle is that it is able to integrate cognitive, affective, social and psychomotor abilities.

Creative Drama holds great promise for the church as an adult learning tool. Published graphs and ratios often show a significant difference in retention when learning is direct to the senses. The percentages range in the neighborhood of 90% retention with direct learning input, moving next to 75% with simulated learning and sliding down to 50% with primarily visual input. Predominantly verbal input takes a low of 30% retention. Some graphs show the lower ratios even lower, with the verbal/listening mode carving out a thin slice of only 10 to 20% retention (Tighe and Szentkeresti, 100). Any combinations of two or more of the senses involved in the learning heightens the impact by allowing the learner to participate with more of his or her

body. So seeing and hearing create a better impact than hearing or seeing alone. Many formal learning experiences, particularly in higher education, and especially in adult Christian education, capitalize on hearing the words in lecture or seeing them in the text. Seeing, hearing and doing--as experienced in creative drama--would seem to provide the optimum level of involvement for memorable engagement with the subject and consequent retention of the material.

Simulated learning experiences, of course, involve much more of the senses, body, and mind in the process, so they capture more attention and retain more learning. Direct learning experiences are those that the learner is actually involved in for "real." However, some practitioners of participatory and experiential learning suggest that activities like creative drama may be as much direct learning as are simulated learning experiences. This may be true in part because the entire person is involved in living the dramatic experience even if it is one that is simulated from real life. The astronauts learn as significantly in simulated space as they do in real space. Police trainees learn from simulated encounters without the danger of life and limb. The difference lies in the realization that in real space, something external as well as internal can go wrong and their decision-making and physical responses--as well as their lives--are in a much more vulnerable position. Likewise, in the creative drama simulation experience, the players are engaged in real roles, with real people and real situations. They are maneuvering through real relationships--the people opposite them are not mannequins. But, like the astronauts and police they are less vulnerable than in real life because the consequences of their decisions will not be as devastating as they might be in real life since now they have the opportunity to discuss what went wrong and to make corrections. The experiential process of creative drama, which includes role playing, games, exercises, group discussion, simulation, skits and values clarification, is a compelling and rather comprehensive vehicle through which many of the above techniques may be used in order to facilitate attitudinal and behavioral change as well as train for living.

Creative Drama's Key Benefits

This author advocates the application of creative drama strategies on the basis of a number of observed key benefits which make it a compelling tool for education and growth in the church. The following is a summary list of creative drama's advantages discovered in the process of research for this dissertation:

(1) creative drama provides a vehicle of participation through which the learner may become engaged in active exploration;

(2) creative drama, with its pattern of improvisation, role playing and dramatic simulations, is concerned with the crises and turning points of life which cause people to reflect and take stock;

(3) creative drama may also be a vehicle for the development of imagination which then becomes an effective tool for creative problem solving;

(4) creative drama, and the opening for imaginative speculation which it provides, may help the participant to come to terms with what he or she believes and with the alternatives that he or she has in terms of current and future ways of living and thinking;

(5) creative drama may be utilized as a learning tool which holds a unique position somewhere between the constraints and non-participatory drawbacks of didactic lecture and the draining intensity and emotional/financial consumption of full participation in the complete repertoire of life's lesson pool;

6) creative drama may be useful to education in the Christian church because it begins with a premise of group interaction and the need for effective communication; and

(7) creative drama provides experiences through which the participants may gain empathic understanding by exploring another's position while in role.

SUGGESTIONS FOR ACHIEVING THE PROMISES OF CREATIVE DRAMA IN ADULT CHRISTIAN EDUCATION

This author recognizes the gap in experiential educational practices within the evangelical Christian church's adult education program. Therefore, there is a very real ignorance of the claims and methods of creative drama as well. Recommendations are for an increase in awareness of the overall findings in the four major areas mentioned in chapter two of this thesis which would enhance the platform for the inculcation of creative drama practices.

In reality, many of the instructors and group leaders in adult Christian education are volunteers and often lack the time and the skills to do additional preparation for the group learning experiences outside the suggestions they might receive in preprogrammed curriculum materials and discussion guidelines. Often they expend their energy in preparation for the lesson by focusing on biblical exegesis and biblical commentary studies. If the instructor has personal background in professional teaching or in group dynamics through his or her occupation in management, education, or helping services, he or she will likely apply those insights and skills toward the content and process of the class. People with these backgrounds are often the ones recruited to teach the classes and they survive and succeed because they have some ready skills in group leadership. As is the case in much informal education for adults, however, the instructors have little background knowledge or study in the areas of adult development and learning styles. Individuals who are already in post secondary education occupations and who are also group leaders in the church, may have some academic knowledge of adult development and learning, but this is not always the case. In fact, many college professors teach their classes from the position of knowing their academic field, but not from the basis of training in skillful teaching. Therefore, even those with backgrounds in higher education most often continue to resort to the more passive, lecture/discussion modes than experiential methods. Therefore, this author recommends a concerted effort on the part of the educational program directors in the evangelical Christian church to encourage its instructors of adults to study and learn about the students they work with.

church to encourage its instructors of adults to study and learn about the students they work with.

Development of Workshops and the Accumulation of Resources

Pastors and Christian education directors should provide workshops and in-service training for their volunteer instructors in the areas of adult development, faith development and learning styles. This recommendation may fall on deaf ears because often in the average and smaller churches the pastors and education directors have not themselves encountered training in these areas, no less than the instructors in higher education have. So then, how might the message get out to them in order to stimulate awareness and recognition of need and thus, possible change? Again, locating effective sources where information concerning the need and possible solutions is important. One might begin in a small way by enlisting the attention of the local pastor or Christian education director and then proceed to feed instructional materials and provide private tutorials. This may gain some valuable mileage on the local level, but hardly affect the overall geography of the problem. The vehicles of publication are probably the best options for awareness stimulation and information dissemination and will be discussed more fully in a later section.

Grass Roots Advocacy on the Local Level

Americans, and particularly evangelical Christian Americans, tend to think of drama as performance and as an entertainment medium, so to think of it in terms of personality development and growth in awareness and empathy is often foreign to them and takes considerable adjustment to contemplate. Play, to many adults, is still thought of as frivolous and hardly a source of discussion in the serious work of the church. The advocate of creative drama, therefore, often must anticipate a sensitive position when suggesting its use, even to the point of dropping the term "drama" for those who are fearful of potential performance. Thus, the advocate places the emphasis of the discussion on drama's inherent attributes and potentialities through experiential learning and away from the prospect of performance. Therefore, the advocate may consider

introducing the subject of using creative drama strategies to those who are apprehensive about performance, by actually labeling them "experiential" or "creative exercise" modules instead until further education in terms may occur.

Change, if it is to come about, must be brought on through sensitive involvement and commitment rather than through edict or revolution. Some more far-reaching yet targeted vehicles of communication, which might undergird local efforts while presenting information to a much larger public, are: (1) the publications read by those who make the decisions in program arrangement and content and (2) the institutions of formal instruction for the potential leaders.

Publications

Each major denomination has at least one regular publication which goes out to the local churches and provides information for the pastors and the lay leaders concerning the current events and trends of the denomination. Within the scope of these publications there is opportunity to raise a voice on a certain issue of concern for the larger organization as well as to report on happenings in the local congregation. This is often also a vehicle for the articulation of specific needs in the local church. Informed, popularly written, articles on the necessity of adult education instructors to become aware of the findings in adult development, life cycles, learning styles, and the relationship of these findings to the use of creative drama in the local church could find their way into such publications. Often the articles in these publications are short enough that in depth training is not possible, but the whetting of the appetite and the stimulation of awareness is possible, followed up with information on locating additional materials.

In addition to the individual denominational publications there are numerous national and regional Christian periodicals which contain a variety of materials and information for the general Christian populace. These include such publications as Eternity, Faith at Work, The Christian Century, Christianity Today, Charisma, Cornerstone, Moody Monthly, The Other Side, Modern Liturgy, and others. Articles may likewise be published in other periodicals which are not

expressly religious, but which suggest teaching strategies for a variety of contexts. These articles may be published in the professional and/or popular journals for the fields of higher education, experiential learning, educational drama, counseling, leisure activities and others which have some relationship to the concerns presented in this dissertation. Since creative drama flows beyond compartmentalized constrictions of specific curriculums, it crosses boundary lines, potentially at least, into all disciplines. This makes it frustrating to pigeonhole it, but it also makes it possible to recognize connections and applications in numerous fields and therefore present a possibility to address its concerns in numerous different publications and conferences.

Leadership Training Institutions

The change recommended in this chapter will probably be nursed along through dozens of practitioners scattered all over the country. In the past, when creative drama has casually found its way into Christian contexts or other community formats, it has usually been because practitioners themselves brought their craft into their own churches, clubs, communities and places of employment as a natural extension of their interests. This has been the case with key practitioners in the field during the past decades who have asked for entree into other institutions with which they have been either closely or peripherialy associated. Or they were invited to ply the tools of their trade in other venues when acquaintances had witnessed their impact on the traditional groups. Consequently, some creative drama facilitators who teach the subject in their colleges or practice it in public schools, may most likely be found in their churches and service organizations doing some of the same things. This is fortunate for the people and organizations who are close enough to them to receive the fall-out. But it is also entirely possible that the separate church on this corner may enjoy aspects of creative drama while another one on that other corner may never have heard of it, simply because this one here happens to have a practitioner on its membership roles who offers his own enthusiasm and expertise.

Further recommendations for stimulating awareness and training for future practitioners

lie in moving farther up the ladder to the major sources of training in leadership for the evangelical Christian church. These points of contact may be found in the Christian colleges and seminaries. Publications that attract the attention of the educators in those institutions to the need for future pastors and Christian education directors to be cognizant of the specific needs of adult learning and the potentials of experiential learning devices may be the start of overall awareness of the gap between theory and practice and a consequent filling of that gap. Those institutions which train the future Christian education leaders and the pastors for the evangelical Christian church must incorporate in their curriculums current findings on adult development and learning. Furthermore, the curriculums should include classes in various teaching strategies aimed toward adults, including experiential learning and specifically the application of creative drama and role playing methods. If the educators at the Christian college and seminary level can be reached concerning the gaps in awareness at the local church level regarding the real needs and developmental levels of the adults in their programs, their curriculums for training the future leaders for those programs will contain information and training to meet the needs. Since the actual instructors of adult education in Christian churches are in large measure voluntary, they need mentoring and guidance from other leaders in the church hierarchy who are trained and informed concerning the needs of the students the volunteers work with. These informed clergy and professional lay leaders may then guide and train the volunteer lay instructors, challenging them toward personal growth and knowledge about the nature and realization of the task they face in facilitating learning rather than simply disseminating information.

Annual Denominational and other Religious Conferences

Further possible areas of instruction and training for the clergy as well as the lay educators of adult education may be discovered in the annual conferences held by the various denominations. The availability of conferences where different collections of people from various interest groups meet varies from denomination to denomination. Some of the larger denominations

have yearly meetings of the entire organization which may draw thousands to attend. Many of the denominations manage their own conference centers where they hold annual and biannual meetings of rather large magnitude. These gatherings provide opportunities for presenting workshops and sessions aimed at particular functions of the church program, such as education, worship, outreach and missions. Training in the use of creative drama strategies may therefore take place in these contexts. Other conference and workshop potentials may be found in the non-denominational conferences which are held across the country and are specifically geared toward particular interest groups in the Christian realm. These conferences include national and regional meetings for pastors and Christian education directors and youth leaders. There are also conferences for worship leaders, music directors, camp and retreat organizers, and artists. Some conferences cater specifically to people in special religious ministries such as clowning, counseling, family enrichment, missions, and even drama.

Secular Conferences

The divisions of certain professional secular organizations which hold annual conferences also have sections of their organizations which are geared to religious subgroups of the field. The Religious Speech Communication Association holds its conventions in conjunction with the national Speech Communication Association which meets annually to hear scholarly papers and research reports and to field workshops and panels on related topics. This is also the case with the national Association for Theatre in Higher Education which includes no less than thirteen subgroups, including a Religious Theatre organization. National education organizations also have subgroups of religious educators who hold conferences annually and regionally, calling for papers and panels on pertinent subjects. This author has presented papers relating to the use of creative drama in various settings at several of the above mentioned conferences and at local and regional workshops for collected groups of Christian education directors.

Retreats and Camps

The major denominations, and even many of the smaller independent congregations, recognize the need for regular retreats for their leadership and general congregation. Therefore, there is a sizable field of camp and retreat options for disseminating the information on creative drama and possible training of lay personnel and clergy in the use of creative drama strategies as well as informing them of findings in the fields of adult education and experiential learning.

Development and Publication of Textbooks and Training Manuals

Long range future recommendations include the possibility of textbooks and other instructional devices to aid the facilitator in learning and applying creative drama strategies. At present there is scant information for the application of creative drama in adult Christian education, hence the proposal of this dissertation. Future prospects are to write a comprehensive text which would be explicitly aimed at training classes in the Christian colleges and seminaries and which would include information similar to that presented in this document. The text, of course, would be geared to a different audience than a dissertation is, but the purpose would be to raise the level of awareness in order to inculcate experiential methods in adult Christian education, particularly creative drama. Further publications may be written in a different style and aimed as training manuals for the volunteer practitioners.

Development of Audio-Visual Materials

There exists a scarcity of visual aids and materials for training practitioners in the use of creative drama. Video tapes and films of practitioners demonstrating the use of the strategy are rare. Some films exist, but they are primarily of the British practitioners exhibiting the techniques with groups of youth in public education in England. There are a few films on the use of role playing in counseling and management training seminars available in the United States, but again these are scarce. Recommendations for future training in this area therefore would include

the creation of films, videos, audiotapes and other audio-visual materials.

Targeting Teachers of Children and Youth

A long term plan for the future would be to target the teachers of younger age students in Christian education programs to more regularly use the strategies of the creative drama process in their classes, at camps and in informal settings. There must also be a concerted effort to teach the skills of creative drama since the field has suffered from an outside prejudice that it is a simple thing to lead children into spontaneous acting and therefore does not require training. Because of this attitude of the uninformed, there may be a tendency to oversimplify the techniques and thereby water down the training. Theory and background of the field of creative drama as well as specific training must therefore be made available to the teachers of younger children instead of simply suggesting they do something creative, like "have the children act out the story."

The training and mentoring of the teachers on the lower levels may be an important prelude to the inculcating the strategy in the entire field of Christian education. Often the teachers on the children's level of education in the church do get some inservice training, at least through the printed curriculums each denomination often uses. If the teachers of the younger children are made aware of the potential power of the tool of creative drama and are instructed in its use, they may indeed facilitate remarkable experiences for the children. These, in turn would enhance their learning and growth as well as their attitudes towards learning in Christian education. Ultimately this plan may provide an opportunity for an overall inculcation of creative drama in the entire Christian education program primarily because the children coming through the programs in the church will grow up expecting to learn experientially and will already be comfortable with the process when they become adults. They will then go on to expect the same in their adult level classes. Although this prospect sounds like a long and tedious project (not unlike planting the seed of a great oak tree), this process would seem a natural and gradual means of influencing the entire program and netting more lasting results.

SUGGESTIONS FOR FUTURE RESEARCH

A concern remains that there is little empirical research to substantiate the claims of creative drama. The kind of learning that takes place through the process of creative drama is implicit and often difficult to measure through quantitative devices. Much pedagogical learning is additive, allowing for new facts to be acquired and stored by the student, and thus tested. However, creative drama is not essentially an academic subject with factual material to learn; it focuses on process rather than product. Learning through creative drama is primarily a matter of reframing; the student looks at what he or she knows from a new perspective. The kind of knowledge which is achieved through the reframing process is a result of learning to adjust, realign and modify attitudes and behaviors as a result of the changed perceptions. It is a gaining of understanding, awareness, insight. Much of the outward evaluation of creative drama can often only be a result of the intuitive observations made by facilitators and close associates who may be able to determine a change in expressive behavior and verbalization by the participants following insight gained through active participation in the creative drama process. Consequently, the future role of experimental, variable analytic, research in this field appears to be limited as it has been in the past. The more typical social science research in the field has been characterized by case study and anecdotal reporting.

The Challenge of Quantitative Research

The discussion above is a reminder of the quibbling recounted by the Schools Council Drama Teaching Project at the end of chapter two over whether drama can or should be assessed (McGregor, 95). This writer agrees with the conclusion of the Schools Council Drama Teaching Project that, if creative drama is effective, it should yield some effects that are observable and documentable. The question becomes, what methodology is best suited to get at those effects? Creative drama as an art or strategy presents formidable problems to the researcher employing

quantitative research methods. Operational definitions and measurement of acquired sensitivity, empathy, creativity, spiritual awareness and the like are quite difficult and there are many other elusive variables inherent in the prosess.

Creative drama is a very complex activity, a highly sophisticated communication format that requires an integration of the whole person through the process of self-expression. At the same time that it is individual and personal it is also social and interactive. It reflects a drawing upon the cognitive and the affective domains simultaneously, integrating expression from the intellectual and the intuitive, the mental and the emotional, moving in and around time and space limitations. Consequently, the research and evaluation of creative drama has been and remains largely observational, inductive and often a result of intuitive quantification based upon longer range experience with the participants and noting their overt and subtle expressions of response to the process.

Extensive individual and group change is probably the result of a constellation of impacting sources, but the creative drama practitioner may still be able to observe emotional and attitudinal responses to the sessions within the exercises. He or she notes the level of physical and intellectual engagement in the activity on the part of the participants, the quality of insightful discussion and evaluation, the ability to apply findings in immediate play backs and in future planning, the future follow-up discussions and the oral and journal reports of life experience application. Because of this proximity, interest, and data base, the practitioner may, in fact, remain the best future source of research into creative drama's impact.

Quantitative research of creative drama in adult Christian education groups in the evangelical church may also be problematic because of the nature of the involvement of students and teachers. Almost all are voluntary and attendance is never certain. Imposing artificial measuring devices would be difficult on the basis of the tentativeness of the situation. Testing of control groups within the church may also be suspect because of the many variables found in the different personality make up of each group, the differences in meeting times, the differences in

behaviors of the facilitators and the interpersonal relationships within the differing groups which encourage or hamper interaction.

However, there is the possibility of attempting quantitative research that would achieve a certain measure of "objectivity" if the facilitator is able to take the same group who meets regularly, alternate methods of instruction, move perhaps from the traditional lecture/ discussion method on one occasion to the creative drama process on another, and test retention of material or another operationally defined variable. One could attempt to design a tool which could decipher awareness and/or attitude in a pre-session questionnaire and then again in a post-session questionnaire, but it would be diffficult to isolate the independent variables without corrupting the improvisational and spontaneous nature of the activity. This type of research remains a challenge for practitioners to accomplish without imposing bias or alerting the participants to expectations, but it may be attempted in the future to locate empirical data.

A multitude of obvious and unforeseen variables account for the difficulty of making nontrivial and unbiased quantitative measurements of the impact of creative drama. The very notion that one is working with such volatile and fluctuating varibles and groups of variables such as individuality, personality, interpersonal relationships, group dynamics, creativity, imagination, intuition, attitude change and gradations of spiritual awareness has given practitioners pause in claiming they have the wherewithal to effectively measure the outcomes of creative drama through quantitative methods.

This writer suggests that future researchers may attempt empirical testing of creative drama's effects in contexts more controllable in nature than the evangelical church--where the participants may tend to be more tentative in their attendance and their commitment to the program. These alternative locations might be in the venue of on-going established classroom settings in denominational or church-related colleges and seminaries. This type of research agenda will depend on the successful design of measurement tools which can determine attitude or insight change, measured as an observable behavior, based probably on pre and post testing of

students in college classes utilizing creative drama as an educational strategy. In these cases, the instructors can easily enlist a control group composed of another class which probably would be more cooperative than that found in a church setting. The contamination possibilities of this prospect are that the groups would be more homogeneous than those in church settings because they are all students, their age range is limited, and their relationships with the "teacher" are more proscribed than they would be with a volunteer lay person as facilitator in the church setting. Likewise, the students in the colleges and seminaries are in the group involuntarily and seeking a final grade for their efforts. Their attendance is expected to be more consistent than the church group. Furthermore, because they are on a college campus they are more likely to have ongoing relationships of a more consistent nature outside the class. Their mutual concerns are more consistent since they are all in school and seeking a degree. Their outside responsibilities are altered since their lives are currently focused on the job of being a student. On the other hand, the age spans would not be as disparate in the seminaries because there might be a broader range of older students than in the colleges; this being similar to that found in an adult Christian education class. However, the gender balance may prove to be askew since the majority of students in seminaries may be male.

Nevertheless, while there are the many variables and differences between the local church creative drama class group and the typical college and seminary class, the college and seminary classes are a way of starting the quantitative research because there are some significant similarities which may carry over to the church setting. These may exist primarily in the areas of faith development and intentions for spiritual growth. Obviously, however, the students in the seminaries would have a more overall directed intention for spiritual growth than the cross-section of the adults in the Christian education classes at the church. The seminarians are determining to make a career of their faith consciousness and are already preselected if only by their enrollment at a seminary.

It is apparent to this author that the application of measuring devices and explicit

quantitative research to the world of creative drama will remain a challenge. The challenge is even greater when one considers the proposal of specific application of this strategy to the particular group of adults in evangelical Christian education. Much of the measurement and evaluation of creative drama to this point has been largely in the fields of public education and institutional therapies. These contexts by nature of their arrangements and affiliations are more consistent in control and participation than is the typical evangelical Christian adult education group. These are also the very reasons that this author continues to recommend the application of this strategy in this structured, institutional context. The potential benefits of creative drama as an experiential learning strategy make it a compelling option in learning environments which have been traditionally restrictive in creative and interactive methods, and yet which seek to nurture and educate in order to affect positive change of attitude and behavior in the students. If anything, creative drama stands a chance for success in these programs simply because it encourages learning through the process of experiential exploration rather than information acquisition.

The Potential of Qualitative and Interpretive Research

The prospect of applying qualitative and interpretive research methods to the arena of creative drama with adults in Christian education settings is brighter than is the case with quantitative methods. This is probably due to the fact that qualitative researchers tend to shy away from the methods of the natural sciences; normally do not seek to establish explanatory theories; and do not seek value-free conclusions. Qualitative research is described by James A. Anderson, in Communication Research: Issues and Methods, as an approach to communication research that is "directed toward the explanation of social action in order to unpack the jointly held meanings which constitute the reality of that action. Research accomplishes this task by examining the situated individual as a participant and architect" (267-68). Qualitative research of this type is interested in how individuals interpret their worlds through symbols, thus its primary tools are

the intensive interview, participant observation, and the analysis of narratives garnered in the interviews. If access to participant journals is granted by the facilitator and participants, these journal "narratives" too become part of the interpretation of the creative drama group. The result, a written report, is itself an interpretation of the human phenomenon or organization under study that is rich in description and detail and attempts to get the outsider--the reader--to get "inside" the human activity in all its ritualized and idiosycratic wonder. Here is a research methodology that could possibly yield a data rich description of creative drama with particular adult Christian education groups.

The advantages of this research methodology are threefold: First, from the beginning, it does not attempt to reduce the phenomena of social activities such as creative drama to the realm of cause-effect, scientific law terminology, thus it is more amenable to the humane and highly personal environment of creative drama. Second, because it relies on interviews and observations--two activities which can be made highly personal and fun, in the case of interviews, and fairly unobtrusive, in the case of observations--it has a good likelihood of gaining acceptance with church people. Third, the research can be undertaken with a minimum of expense. The disadvantages of this type of research are also twofold: First, the results are not necessarily generalizable across all similar groups. Second, it is a fairly subjective methodology, highly influenced by the intelligence, bias and skills of the researcher. Its advantages probably outweigh its disadvantages and qualitative interpretive research should become the new frontier of study in creative drama. As a methodology, the qualitative method could also be the substance of, or a part of, an outside observer's evaluation of a creative drama group or program.

CONCLUSIONS

This author, while recognizing the potential fit of creative drama strategies in the adult evangelical Christian education programs, also realizes the uphill climb involved in making the

vision a reality. This dissertation may be a first step on that journey.

In addition to the research undertaken to support this document's contentions regarding the effective use of creative drama in adult Christian settings, this author has had personal observation and experience with the strategy for twenty years while employed in professional Christian higher education and in the community as a theatre director and creative drama instructor. Putting the theory into practice and noting numerous positive responses and evident insight and growth in the lives of the individual participants has provided a primary basis of personally experienced evidence in favor of creative drama as a powerful force and potential change agent.

This author has gained insight into individuals of all ages when they were able to speak their thoughts safely through the voice of a character in a role, through a puppet, by means of a concrete metaphor, behind the protection of a rubber half-mask, or even under the flamboyant make-up of a clown. She has seen a shy, backward and abused scar-faced adolescent girl walk with the confidence of a queen while wearing Cinderella's gown. She has watched an equally ineffective young man with averting eyes and discomforting stammers, suddenly speak fluently and commandingly while improvising with the aid of a ringmaster's cane and cape. She has seen 80-year-old care-home patients lift rickety, tired bones and skip them across the floor in mimes that reflected their childlike encounters with the new day. She has seen wheelchair-bound friends play their delightful characters for each other with their only remaining, animated parts: their eyes and fingertips. She has seen an emotionally-handicapped 16-year-old find fellowship with an intellectually-gifted ten-year-old as they role played a scene about their mutual fear of thunder. She has been moved as an athletic college student wept on a cold tile floor identifying with Job's suffering while engaging in a simulation of the role. She has noted a father's insight into his physical closedness when he improvised his responses to the possibility of his teenager's pregnancy. She has watched as middle-aged women expressed their own unique form of spiritual worship in a creative portrayal of selections from the Psalms and Ecclesiastes. She has welcomed

adults emerging with youthful vigor after they learned to play again through creative drama. These are only a few of the happenings and glimpses of the possibilities.

Regardless of their ages, Christians are called to regain that special oneness with the Creator by becoming "as little children." Children mostly play and believe, watch, act and grow. Creative drama in adult Christian education may help provide adults that unique opportunity once again to discover and grow through focused dramatic play.

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